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# San Francisco Arts Commission

January 16th

VISUAL ARTS COMMITTEE

Wednesday, January 16, 2008

3:00 p.m.

25 Van Ness Avenue, Suite 70

1-14-08A11:47 RC

DOCUMENTS DEPT.

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## Agenda

### 1. Consent

1. Motion to authorize the Director of Cultural Affairs to increase by an amount not to exceed \$6,000.00 artists Packard Jennings and Steve Lambert's contract #DPAR08000046 for their Art on Market Street Program kiosk poster series and auxiliary programming for the printing of a catalog for a revised total contract amount not to exceed \$17,000.00.

### 2. Gallery Report

Meg Shiffler

PowerPoint presentation about the upcoming Gallery exhibition *Make You Notice* by Gallery Director Meg Shiffler.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with Curator Patricia Maloney for her curatorial work on the Arts Commission gallery exhibition *Make You Notice*, for an amount not to exceed \$5,100

### 3. Patricia's Green

Jill Manton

Presentation by Hayes Valley Art Coalition (HVAC) for the upcoming temporary public art project *Koilos Aeionic* by the artist Michael Christian on Patricia's Green.

**Motion:** Motion to approve the temporary installation of the sculpture *Koilos Aeionic* by the artist Michael Christian on Patricia's Green sponsored by the Hayes Valley Art Coalition for a period of six months pending approval from the Recreation and Parks Department

### 4. Proposed Gifts to the City

Susan Pontious

A. MAYOR ADOLF SUTRO

Report on a proposal from the United Humanitarian Mission for a memorial bust to former Mayor Adolf Sutro to be placed in City Hall

B. Other proposed gifts.

**Motion:** Motion to support the concept of placing a memorial bust to former Mayor Adolf Sutro in City Hall, pending Arts Commission approval of the design, the identification of an appropriate location in City Hall, and the raising of fund from private sources.

### 5. Airport

Susan Pontious

Approval of Clare Rojas' proposal for boarding area G gate room wall.

**Motion:** Motion to approve artist Clare Rojas' proposal for boarding are G gate room wall.

**6. Rabbinoïd Sculpture***Jill Manton*

Report on relocation of Rabbinoïd sculpture by Gerald Heffernon from Stern Grove to Esprit Park

**Motion:** Motion to authorize the Director of Cultural Affairs to relocate the Rabbinoïd sculpture by Gerald Heffernon from Stern Grove to Esprit Park pending favorable response from community groups in surrounding vicinity.

**7. Third Street Light Rail Project-Metro East Facility***Judy Moran*

Report on the final installation of two artworks on the facade of the new San Francisco Municipal Railway Metro East Vehicle Operations and Maintenance Facility at Illinois and Cesar Chavez Streets by artists Nobuho Nagasawa and Anita Margrill.

**Motion:** Motion to approve the final installation of two artworks consisting of total of two 42 insulated glass units installed in curtain walls on two stair towers on the facade of the new San Francisco Municipal Railway Metro East Vehicle Operations and Maintenance Facility at Illinois and Cesar Chavez Streets by artists Nobuho Nagasawa and Anita Margrill, and to accept the two artworks into the Civic Art Collection.

**8. Collections Report***Carol Marie Daniels*

Staff Report

Update on the vandalism to the Embarcadero Ribbon.

**9. Art on Market Street***Judy Moran*

Update on the Art on Market Street Program

**Motion:** Motion to approve the proposal by artist Owen Smith for the Art on Market Street Program in 2008 and to authorize the Director of Cultural Affairs to enter into contract with Owen Smith for the design of six original artworks and the printing of 24 kiosk poster reproductions, with auxiliary programming, for an amount not to exceed \$18,000.00.

**10. Central Subway***Jill Manton and Judy Moran*

Presentation about the status of the Central Subway Public Art Program

**11. Fillmore Street Bridge***Jill Manton*

Report on *Three Shades of Blue* by artist Mildred Howard. Future Options and Considerations.

**12. Juri Commons***Jill Manton*

Report on extension of the temporary public art project at Juri Commons and possible gift to the City of San Francisco

**13. Academy of Sciences***Jill Manton*

Project Report



**14. New Business****15. Old Business****16. Adjournment**

ES 1/11/2008

**Notices**

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102 during regular business hours. INFO: Ellen Shershow (415) 252-2594.

Public comment in regard to specific items will be taken before or during consideration of the item.

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# San Francisco Arts Commission

January 16, 2008

VISUAL ARTS COMMITTEE  
Wednesday, January 16, 2008  
3:00 p.m.  
25 Van Ness Avenue, Suite 70

## Minutes

DOCUMENTS DEPT.

### Commissioners Present:

Jeannene Przyblyski, Pop Zhao, Leonard Hunter, Lawrence Rinder

**Absent:** Dede Wilsey

### Staff Present:

Mary Chou, Allison Cummings, Carol Marie Daniels, Nancy Gonchar, Jill Manton, Judy Moran, Susan Pontious, Ellen Shershow, Meg Shiffler

**Note:** All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:02 p.m.

#### 1. Consent Calendar

Motion to authorize the Director of Cultural Affairs to increase, by an amount not to exceed \$6,000, contract #DPAR08000046 with artists Packard Jennings and Steve Lambert for their Art on Market Street Program kiosk poster series and auxiliary programming. Additional funds are for the printing of a catalog. The revised total contract amount is not to exceed \$17,000.

**Motion:** Motion to adopt the consent calendar items

**Moved:** Rinder/Zhao

#### 2. Gallery Report

Gallery Director Meg Shiffler presented the upcoming gallery exhibition *Make You Notice*, March 27 to May 24, 2008. This exhibition is being curated by guest curator Patricia Maloney. Ms. Maloney is currently the Associate Curator at Ampersand International Arts, San Francisco. She has organized and written for numerous exhibitions including *The Searchers* at White Box, New York; *Close Calls 2006* at the Headlands Center for the Arts, Sausalito; *Open Network: Brooklyn* at Ampersand; and *Firmament*, which traveled to Immanence espace d'art contemporain in Paris and Turpentine Gallery in Reykjavik. Ms. Maloney has previously worked as a Curatorial Assistant for the Matrix Program at the University of California Berkeley Art Museum and at the Mori Art Museum in Tokyo, and as a Program Associate for the International Program of MoMA in New York. Currently, she is completing her MA in Theory and History of Contemporary Art at the San Francisco Art Institute.

Ms. Shiffler went on to report that *Make You Notice* is an exhibition about four young women artists utilizing performance in their practice to examine issues of power and identity. Ms. Shiffler showed images of all four artists included in *Make You Notice*. Lisa Ann Auerbach's work encompasses knitting, bicycling, and the creation of various ephemera. Kate Gilmore builds structures out of various materials, then videos herself climbing on or squeezing her body through these precarious forms. Laura Swanson is a little person who is creating a new body of work for the exhibition that will feature images of her trying to disappear within the photographed environment. Jennifer Wofford builds elaborate narratives to assume different personas, such as a mail-order bride.

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Ms. Shiffler added that there are a number of shows in the Bay Area exploring similar themes, creating a lively crossover dialogue between the Gallery and the other institutions in San Francisco

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with Curator Patricia Maloney for her curatorial work on the Arts Commission Gallery exhibition *Make You Notice*, for an amount not to exceed \$5,100.

**Moved:** Hunter/Rinder

3. **Patricia's Green**

Public Art Program Director Jill Manton stated that the Hayes Valley Art Coalition ("HVAC") has elected to place temporary public art on Patricia's Green in Hayes Valley. The Arts Commission has already placed a rich and successful series of temporary public art pieces on Patricia's Green; beginning with the *Hayes Green Temple Project* by artist David Best, followed by the *Golden Gateway* by artist Seyed Alavi, and most recently *The Historic Miniature Golf Extravaganza* by the artist team Wowhaus.

Ms. Manton stated that HVAC had originally proposed a piece entitled *The Trash Tea Temple*, but that the cost of installation proved to be prohibitive. HVAC's current proposal is the temporary public art project *Koilos Aeionic* by artist Michael Christian. Ms. Manton introduced Russell Pritchard, co-founder of HVAC.

Mr. Pritchard showed images of *Koilos Aeionic*, which was originally displayed at Burning Man. *Koilos Aeionic* is an oversized crouching figure. The figure is based on a human form, and seems ready to pounce or play. Conceptually, the figure reflects knowledge and wisdom. There is a light source in the head of the figure, and the artist has installed a solar power source so no electrical connection is needed.

*Koilos Aeionic* is constructed from a metal armature covered with metal cutouts, which have been sanded smooth for safety. The piece is twelve feet high by nineteen feet long and nine feet wide, and weighs approximately four hundred and fifty pounds. Installation will require a small forklift. Mr. Pritchard stated that HVAC feels that this piece is well-suited for Patricia's Green. Additionally, while future temporary installations will ideally rotate every four months, this first piece will remain for a period of six months. Mr. Christian will also attach explanatory signage to the piece itself.

Ms. Manton stated that HVAC will obtain a permit from the Recreation and Parks Department, and will supply engineering drawings and insurance at that time.

Commissioner Przyblyski stated that the Hayes Valley Community is impressive, and that she is eager to see the community embracing diversity in terms of their artist selections for future temporary art installations by going outside of the Black Rock Arts community.

**Motion:** Motion to approve the temporary installation of the sculpture *Koilos Aeionic* by artist Michael Christian on Patricia's Green, sponsored by the Hayes Valley Art Coalition for a period of six months pending approval from the Recreation and Parks Department.

**Moved:** Rinder/Zhao

4. **Proposed Gifts to the City**

Public Art Program Deputy Director Susan Pontious reported on a proposal from Leonid Nakhodkin of the United Humanitarian Mission ("UHM"). Mr. Nakhodkin is proposing a memorial bust to



former Mayor Adolph Sutro to be placed in City Hall. Ms. Pontious stated that UHM does not yet have a design to present, but that they plan to approach the artist team of Daub Firmin Hendrickson, the artist team selected for the Harvey Milk memorial bust. Further, while UHM has a site within City Hall in mind for the bust of Mayor Sutro, the Arts Commission is aware that bust placement can be a sensitive subject. The Arts Commission has therefore suggested the City Hall Preservation Committee might wish to develop a master plan to accommodate future donations of commemorative busts.

Ms. Pontious clarified that the motion for this item asks for approval of the concept of this project, pending approval of the design. Once UHM has a design proposal and a specific site is identified, the project will come back to the Visual Arts Committee. Ms. Pontious introduced Mr. Nakhodkin to the Committee. Mr. Nakhodkin expressed great pride in the opportunity to introduce this proposal to the Visual Arts Committee.

He explained that Adolph Sutro was born in 1830, and arrived in the U.S. from Prussia in 1850. He became the first populist mayor of San Francisco, serving in office from 1894 to 1896. Mr. Nakhodkin said that Mr. Sutro is today perhaps best remembered for the various San Francisco properties and landmarks that he purchased and developed, the best known being the Sutro Baths and the Cliff House. Mr. Nakhodkin stated that Adolph Sutro was one of the great citizens of San Francisco.

There was some discussion regarding the current budget that UHM is proposing, and whether they will need to supplement this with additional funds. The Committee unanimously agreed that Adolph Sutro is an important person to commemorate, and thanked Mr. Nakhodkin and the United Humanitarian Mission for their generosity to the City.

Ms. Pontious closed by stating that a second proposed gift to the City will be presented at the February Visual Arts Committee meeting. It is a proposal for a monument in honor of the Russian soldiers who fought in World War II, which the donors would like to place in Golden Gate Park. A staff report on this matter will be forthcoming.

#### THIS MOTION HAS BEEN AMENDED

**Motion:** Motion to support the concept of placing a memorial bust to former Mayor Adolph Sutro in City Hall, pending Arts Commission approval of the design, the identification of an appropriate location in City Hall, and the raising of funds for all project costs including the maintenance endowment.

**Moved:** Hunter/Zhao

#### 5. **Airport**

Public Art Program Deputy Director Susan Pontious reported on artist Clare Rojas' proposal for a Boarding Area G gateroom wall. Ms. Pontious showed the Committee a small painting by Ms. Rojas. She then reminded the Commissioners of Hung Liu's work, which is currently in fabrication at the San Francisco International Airport. Ms. Liu worked with Dan Farnsworth to have her images printed on wood panels for installation at the airport. Ms. Pontious thought that this seems an ideal route for Ms. Rojas' work as well. Ms. Rojas supports this solution.

**Motion:** Motion to approve artist Clare Rojas' proposal for Boarding Area G gateroom wall.

**Moved:** Rinder/Hunter

#### 6. **Rabbinoïd Sculpture**

Ms. Manton reported on the proposed relocation of the *Rabbinoïd* sculpture by artist Gerald Heffernon from Stern Grove to Esprit Park. Ms. Manton reminded the Commissioners that the

Rabbinoïd sculpture has been repeatedly damaged in its current location. It has sustained numerous graffiti incidents and recently had one toe broken off. Initially, staff felt it could be moved to a different location in the park, but have discovered that vandalism is rampant throughout Stern Grove and Pine Lake Park. Ms. Manton has been in extensive discussions with the Recreation and Park Department, and this has resulted in the current proposed move of the *Rabbinoïd* from Stern Grove to Esprit Park in the Dogpatch neighborhood of San Francisco.

Ms. Manton reported that Esprit Park is new, and it is in pristine condition. Though the park is often used by members of the community, there has not been a single incident of vandalism. She said that the artist has been consulted and is enthusiastic about the new site. Arts Commission staff will attend a community meeting in February to involve the community in this proposed move. The move will cost approximately three to four thousand dollars.

**Motion:** Motion to authorize the Director of Cultural Affairs to relocate the *Rabbinoïd* sculpture by Gerald Heffernon from Stern Grove to Esprit Park pending favorable response from community groups in the surrounding vicinity.

**Moved:** Hunter/Zhao

#### 7. **Third Street Light Rail Project-Metro East Facility**

Project Manager Judy Moran reported on the final installation of two artworks on the facade of the new San Francisco Municipal Railway Metro East Vehicle Operations and Maintenance Facility at Illinois and Cesar Chavez Streets by artists Nobuho Nagasawa and Anita Margrill.

Ms. Moran stated that this is the last phase of the new T-Third Street Light Rail project. She showed an image of the facility, which is scheduled to open in June, 2008. Ms. Moran explained that the artists designed and fabricated two curtain walls, each comprised of 21 insulated glass units, for two stair towers on the rear facade of the building. The artists were inspired by 100-year-old and 50-year-old mechanical blueprints. The Commissioners unanimously agreed that this is a very successful project and were thrilled to see it completed.

**Motion:** Motion to approve the final installation of *Blueprint*, two curtain wall artworks, each consisting of a total of 21 insulated glass units, installed in two stair towers on the facade of the new San Francisco Municipal Railway Metro East Vehicle Operations and Maintenance Facility at Illinois and Cesar Chavez Streets by artists Nobuho Nagasawa and Anita Margrill, and to accept the two artworks into the Civic Art Collection.

**Moved:** Rinder/Hunter

#### 8. **Collections Report**

Project Manager Carol Marie Daniels gave an update on the vandalism to the Embarcadero *Ribbon*. Ms. Daniels stated that she attended the Restitution hearing on December 20, 2007. Superior Court Judge Kathleen A. Kelly issued an Order for Restitution and Abstract of Judgment against the three defendants. The court ordered the defendants to pay \$7,710.73 to the City. However, as the defendants do not have the funds to pay the judgment, it is unlikely that the Arts Commission will recover any money. Ms. Daniels has contacted San Francisco Deputy City Attorney Adine Varah, who advised Ms. Daniels that the City can enforce the court's Order of Restitution by bringing a civil suit against the defendants. Alternatively, a payment schedule may be set by the Adult Probation Department, given that restitution is a condition of the three defendants' probation. Ms. Varah will evaluate both options and inform staff of the best way to proceed by the February 20 Visual Arts Committee meeting. The fifty stolen skateblocks became the property of 850 Bryant Street at the time of the defendants' arrests, and will be released to the Department of Public Works ("DPW") Cement Shop. The skateblocks will remain at this location until the Arts Commission is ready to coordinate reinstallation.



#### 9. **Art on Market Street**

Project Manager Judy Moran reported on the Art on Market Street Program. Ms. Moran stated that over the past year, three projects were commissioned by the Art on Market Street Program under the umbrella theme of travel and urban systems. These included posters and related programmatic projects by Helena Keffe, the artist team of Amanda Huguen and Jennifer Starkweather, and the artist team of Packard Jennings and Steve Lambert. Mr. Jennings and Mr. Lambert will participate in a panel discussion on Monday, February 4 at 7:00 p.m. The panel will take place at the California College of the Arts and is co-sponsored by the California College of the Arts Graduate Fine Arts Program and Livable City and will include urban planners and architects interviewed by Mr. Jennings and Mr. Lambert for this project. Ms. Moran thanked Commissioner Przyblyski and Commissioner Rinder for their help and support with this project.

For the 2008 calendar year, Ms. Moran proposed the umbrella theme of the narrative, or storytelling. The first artist Ms. Moran presented under this theme was Owen Smith. Ms. Moran provided the Commissioners with copies of Mr. Smith's proposal, which gets its inspiration from mystery and detective fiction. Mr. Smith proposes to pay tribute to one of San Francisco's iconic authors of detective and mystery fiction, Dashiell Hammett, and the famous and infamous cast of memorable characters he created. Ms. Moran showed a selection of images Mr. Smith has already created towards this concept. The Commissioners responded favorably to this work, commenting that it seems an ideal context for Mr. Smith's unique style.

**Motion:** Motion to approve the proposal by artist Owen Smith for the Art on Market Street Program in 2008 and to authorize the Director of Cultural Affairs to enter into contract with Owen Smith for the design of six original artworks and the printing of 24 kiosk poster reproductions, with auxiliary programming, for an amount not to exceed \$18,000.

**Moved:** Hunter/Zhao

Ms. Moran reported on two additional artists for the Art on Market Street Program. Colter Jacobson creates drawings based on found photographs that he alters in subtle ways. Ms. Moran presented images of Mr. Jacobson's work, and stated that she was interested in asking him for a specific proposal for Market Street. Mr. Jacobson is currently in a group show entitled "Boomerang," which Ms. Moran encouraged the Commissioners to view.

Lastly, Ms. Moran presented the artist team Rebar. Rebar often engages in temporary public installation and performance works. For example, they transformed a parking spot in downtown San Francisco into a mini-park for a day, laying down sod, a park bench, and a tree, and inviting passers-by to feed the meter and use the time to sit on the bench.

The Commissioners enjoyed the theme of the narrative, and requested that the Art on Market Street Program maintain a diverse range of projects.

#### 10. **Central Subway**

Project Manager Judy Moran and Public Art Program Director Jill Manton reported on the status of the Central Subway Public Art Program. Ms. Manton thanked the Commissioners for requesting this extensive report. She stated that Mona Tamari, the architect from Kwan Henmi Architecture/Planning, would give an overview of the current architectural design of the station interiors to indicate potential sites for artwork, and that Arts Commission staff would then show examples of existing Art in Transit public art projects, as well as reviewing the artists currently in the Central Subway pre-qualified artist pool. Ms. Moran added that an additional artist selection process was scheduled to begin in February.



Ms. Moran announced that the Arts Commission conducted the first community meeting in Chinatown, in conjunction with the Chinese Cultural Center and the Chinatown Community Development Center, and will conduct a second meeting in SOMA this February. Staff will continue to involve the community via meetings, website, and public outreach.

During Ms. Tamari's presentation, she stated that the Central Subway is an extension of the T-Third Street Light Rail. Under the current proposal, there will be three underground stations added: Chinatown, Union Square, and Moscone. All three stations will have three distinct sections: the entrance at the top level, pay stations at the middle level, and the train boarding area at the lowest level. Ms. Tamari went on to explain that the structure and architecture of each station will be determined by the soil conditions in that particular area. All of the stations will have a good deal of exposed concrete, steel, and glass.

Ms. Tamari showed a detailed animation of the Chinatown station. The Chinatown station will be unique in that it will be constructed entirely underground with a tunnel boring method, creating a curved tunnel structure with high ceilings, giving the station a light and airy feel. Ms. Tamari talked about the space in detail, pointing out areas where art could be installed or architecturally integrated. Many of the walls are as high as forty feet, making them ideal spots for large-scale artworks. In addition, small-scale art could be installed on the mezzanine level, and surface designs could be added to the terrazzo floors on both the lobby and the platform levels. The discussion continued for some time regarding specific aspects of the architectural design of the stations. Ms. Tamari clarified that they are still in the engineering phase of the design, so aspects could still change, although the basic concept will remain.

Unlike Chinatown, the Union Square station will not have curved walls, though it will contain a two-block-long concourse connecting Union Square, across from Macy's, with the intersection of Powell and Market Streets. At this time, the percentage of concourse space dedicated for retail use is not yet finally determined, nor has a decision been made about how artworks would be integrated into a more commercial setting. Ms. Tamari stated that Kwan Henmi Architecture/Planning welcomes the opportunity to work collaboratively with the Arts Commission on architecturally integrated artwork. Commissioner Przyblyski stated that she encouraged the Committee to see this project as a puzzle in which several groups each added a piece to the whole: the community, the architects, the Commission, Arts Commission staff, and the artists. The Committee also discussed designating several categories of art opportunities at each station, such as a large-scale signature piece for each station.

Lastly, Ms. Tamari gave a brief description of Moscone station. The Moscone station will not be as deep as Union Square or Chinatown; however, it will provide some opportunities similar to the other two stations, including a forty-foot wall that would be ideal for artwork.

Ms. Moran showed several examples of art on other transit systems, explaining that many of these images are also being shown at the community meetings conducted by Arts Commission staff. The range of artworks presented included architecturally integrated works, suspended works, light sculptures, tilework, terrazzo, and light boxes with reproductions of two-dimensional imagery.

Ms. Moran showed the work of all thirty artists currently in the pre-qualified artist pool. In addition to these artists, Arts Commission staff is engaged in extensive outreach in anticipation of the next artist selection process. The Committee discussed artist selection at length. Commissioner Rinder stated that he would like to see more high-profile artists, while Commissioner Przyblyski stated that this is also a great opportunity to engage local artists, and perhaps youth artists, particularly if there is a rotating exhibition area. She also suggested considering artists from other countries, including China. Additionally, Ms. Moran announced that

the Arts Commission will create a series of temporary projects in Central Subway neighborhoods throughout the nine-year design and construction phase. Ms. Manton stated that Arts Commission staff is planning a field trip along Stockton Street in Chinatown to identify potential sites for temporary projects. Given the congestion of this area, Commissioner Przyblyski suggested that Chinatown may be an ideal area to use bus wraps. Commissioners and staff expressed a great deal of excitement regarding the many opportunities this project presents.

**11. Fillmore Street Bridge**

Ms. Manton reported on *Three Shades of Blue* on the Fillmore Street Bridge by artist Mildred Howard. This piece consists of twenty blue glass panels that take the place of a barrier, and travels the length of the bridge on each side. The glass is inscribed with the word "BLUE" and with a poem by Quincy Troupe that references the various cultures, past and present, of the neighborhood. Ms. Manton stated that the Redevelopment Agency is closing out their presence in the Western Addition and the bridge will soon be under the City's jurisdiction. At this time, the piece is in need of repair: four panels have been shattered by bullets, and it is scratched and cloudy in several spots. This may be due to improper cleaning after a graffiti coating was applied.

The Redevelopment Agency has researched removing the glass panels completely and using a different material as a barrier, but this would cost approximately five hundred thousand dollars. Redevelopment has additional glass panels already fabricated, but they do not want to move forward with the installation of these replacement panels until a decision has been made about the future of the bridge. Commissioner Przyblyski commented that the area is changing, and the past year has seen no new bullet holes or further scratches in the glass. Redevelopment staff is also exploring the possibility of establishing a maintenance endowment which would be overseen by the Arts Commission. The Commissioners concluded that this is a difficult situation, and that the best next step is to work with Redevelopment to establish a maintenance endowment for the future care of this important public art project.

**12. Juri Commons**

Ms. Manton reported on extension of the temporary public art project at Juri Commons and the possible gift of this project to the City of San Francisco. Ms. Manton showed several images of this piece, and stated that the Committee was originally asked to approve this as a temporary project. The piece consists of mosaic tiles fabricated from recycled materials, such as bicycle reflectors, and is installed on the grounds of Juri Commons Park. Initially, the Committee expressed concern regarding the design and integrity of the fabrication of the work. In response to this, Jennifer Alexander, the project artist who designed the piece, worked with a professional tile fabricator. This improved the quality and durability of the project. At this time, the artist and the community would like to extend this project indefinitely.

Ms. Manton recommended that the Arts Commission agree to extend the project for an ongoing period, subject to the approval of the Recreation and Park Department. She informed the Commissioners that staff recommended against accepting the work into the Civic Art Collection. The Committee agreed that the piece should remain, but that the Arts Commission would not accept it into our collection and would therefore have no responsibility for its continued maintenance.

**13. Academy of Sciences**

Ms. Manton updated the Commissioners on the Academy of Sciences project with artist Maya Lin. Ms. Manton stated that the Academy continues to have concerns regarding the issue of ownership and originality regarding the video table sculpture. The Academy Director would like to find a mutually agreeable solution to this. In addition, Ms. Lin's research regarding the video table options and cost estimates have led her to conclude that Option C is financially feasible. This is



the option with a glass top for video projection and metal clad sides. Still undetermined are the cooling system requirements and maintenance or replacement costs.

Commissioner Przyblyski stated that as the Academy building is now complete, she would like to see Ms. Lin construct a foam model of the video table so that the Academy of Sciences Advisory Committee is able to see the proposed scale in the context of the building. Commissioner Hunter recommended that Ms. Lin construct multiple foam models showing all of the proposed scales. In addition, given the remaining issues, Commissioner Przyblyski requested that the Academy Advisory Panel convene with the members of the Visual Arts Committee in order to have all of the decision-makers present at the same time. The discussion continued for some time about the various issues.

**14. New Business**

There was no new business.

**15. Old Business**

Project Manager Tonia Macneil stated that Brian Goggin and his collaborator, Dorka Keehn, are progressing with completion of design on the Broadway Streetscape Public Art Project. They have raised additional funds so that the number of bird/book sculptures will increase from 11 to 23, the original goal of the project. As well, the Museum of Modern Art has agreed to host their performance of the scattering of words to create the pavement element. The artist is still working on raising more funds. Ms. Macneil expects to present the final design documents, including the engineering design, to the Committee in February. According to the current construction schedule, the sculpture will be installed by November, 2008.

Ms. Manton introduced new Public Art Program Associate Mary Chou. Ms. Chou stated that she has bachelor's degrees in Art History and Business, and a master's degree in Modern Art and Curatorial Studies. Previously, Ms. Chou interned at the Whitney Museum of American Art, Art:21, and the Public Art Fund, and worked at the Asia Society Museum in New York. Most recently, Ms. Chou worked at Visual Aid here in the Bay Area. She is thrilled to join the staff at the Arts Commission.

**16. Adjournment**

As there was no further business; the meeting was adjourned at 5:28 p.m.

ES and MC 1/23/2008

**Notices**

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staff reports

January 11, 2008

To: Honorable Members of the Visual Arts Committee  
From: Susan Pontious  
RE: Proposed Gift of Memorial Bust of Adolf Sutro

The United Humanitarian Mission, a non-profit organization, is proposing to donate a memorial bust of Mayor Adolf Sutro (1830-1898), who was mayor for one two-year-term in 1984. Sutro is best remembered in San Francisco history for his purchase of the Cliff House in the early 1880's and one thousand acres of land facing the ocean, now called Sutro Heights. He built the famed saltwater Sutro baths and the planted the Sutro Forest. He was said to have owned the finest private library in America, much of which was destroyed in the fire that followed the 1906 earthquake.

The organization will pay for all costs of the project. It should be noted that in staff opinion, the project is under-budgeted and the group will need to adjust their budget to reflect actual cost estimates. They will also be advised that there are no funds available from the Arts Commission for this project.

Proposed artists: The organization has approached the artist group Daub, Firmin and Hendrickson (DFH) about the commission for the bust. This is the same group that currently has a contract with the Arts Commission for the Harvey Milk Memorial Bust.

Site: The bust is proposed for City Hall, but the exact location will be determined at a later date. The staff has advised the City Hall Preservation Committee that a master plan needs to be developed to accommodate future donations of commemorative busts.

Staff Recommendation: Staff recommends approval of the gift in concept. The Commission must approve the artist's 3-dimensional maquette before giving final approval for the project. We believe the bust as proposed meets the criteria for the goals for the civic art collection, as expressed in the Civic Art Collection Guidelines. This assumes that the project will be executed by artists named above, or another artist(s) capable of similar professional quality of work.

**UHM**



## **UNITED HUMANITARIAN MISSION**

2107 Van Ness Avenue Suite 308A, San Francisco, CA 94109

(415) 567 - 5082

Fax: (415) 776 -3619

www.rescuedus.org e-mail: uhmsf@hotmail.com

November 5, 2008

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and President

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Hadzici

Mrs. Jill Menton  
Program Director  
Art Commission of San Francisco

Dear Mrs. Menton:

**" The Bust in honor of Adolf Sutro,  
the former Mayor of San Francisco "**

Adolf Heinrich Joseph Sutro was born on April 29, 1930. In 1984 he ran for mayor of San Francisco and served one two-year term. He purchased the Cliff House in the early 1880s, and one thousand acres of land facing the ocean, now called Sutro Heights. He built the Sutro saltwater bath and planted Sutro Forest. He owned the first private library in America. Sutro died in San Francisco August 8, 1898. Our organization wishes to install in the San Francisco City Hall area a memorial bust in honor of Adolf Sutro.

The United Humanitarian Mission will provide all of the financing and technical requirements for this historical heritage project.

The United Humanitarian Mission(UHM) is a non-profit, non-partisan, non-religious organization that maintains the goal to improve society's moral health by combating the loss of universal human values; method: by erecting a memorial and educational centers honoring the Humanitarian heroes of the World. Our organization was established in 1998 and based in San Francisco.

I would therefore be very grateful if the San Francisco Art Commission were able to support our project.

Sincerely,

Leonid Nakhodkin  
President

## **THE UNITED HUMANITARIAN MISSION (UHM):**

The United Humanitarian Mission (UHM), a non-profit, non-partisan educational and research institution has been based in San Francisco since 1998.

The UHM seeks to inform; it does not take political or religious positions or attempt to influence policy.

The UHM honors anyone who has clearly demonstrated universal humanitarianism with the title "Humanitarian of the World".

The UHM has been classified by the Internal Revenue Service as a tax-exempt, publicly supported organization as described in section 501(c)(3) of the Internal Revenue Code.

The UHM's mission is to improve society's health by combating the tendencies that lead to the loss of universal human value among the children and young adults. The principal thrust of the UHM's activities, therefore, will be devoted to the education of children and young adults.

The UHM receives support from individuals, corporations and foundations.

## **P R O P O S A L** **2007 -2008**

This project is intended to erect a bronze bust in honor of former mayor Adolf Sutro.

The United Humanitarian Mission will be a recipient of funds and will be responsible for all financial and technical aspect of the project. The United Humanitarian Mission (UHM), a non-profit, non-partisan educational and research institution based in San Francisco, California.

The UHM has been classified by the Internal Revenue Service as a tax-exempt, publicly supported, educational and research institution as described in section 501(c)(3) of the Internal Revenue Code.

### **Specific Activities.**

The methods of research strategy chosen for this project may be divided into four categories:

- (1) literature survey and analysis relevant to the aims underlined in the goal and objectives section.
- (2) study of historical, first-hand sources in the major archives and libraries.

## THE BUST

### Concept:

The stone base with bronze bust would rise vertically from the ground to a height of 6'5" and 2'5" wide. The plaque with short biography to be affixed so it would face upward in such a way that people standing near the plaque could conveniently read them.

### Schedule outline:

**Phase 1** (9/01/2007 – 10/01/07):

Design, research and development. (Completed)

**Phase 2** (11/10/07 - 11/25/07):

Develop sketch or drawing of project.

**Phase 3** (01/30/08)

Approve the project by San Francisco Arts Commission.

**Phase 4** (May 1, 2008 – August 1, 2008)

Finalize project and install a bust.

**Great opening and public event (August 8, 2008- 110 Anniversary).**

## BUDGET 2007- 2008

### Expected income

Grants:

Governmental agencies..... \$15,000.00

Foundations..... \$10,000.00

Corporations..... \$5,000.00

Subtotal.... \$30,000.00

Donations-in-kind..... \$3,000.00

Individual contributions.....\$2,000.00

Special Events..... \$5,000.00

Subtotal..... \$10,000.00

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Total..... \$40,000.00



Expected expenses

Design	\$8,000.00
Labor, material	\$20,000.00
Shipping	\$1,500.00
Repairing architectural complex and installation of the bust	\$5,000.00
Publishing	\$5,200.00
Event	\$1,300.00
Miscellaneous	\$1,000.00

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Total: \$42,000.000

**PORTFOLIO**

The United Humanitarian Mission(UHM) is a non-profit(501(C)(3), non-partisan, non-religious organization that maintains the goal to improve society's moral health by combating the loss of universal human values; method: by erecting a memorial and educational centers honoring the Humanitarian heroes of the World. UHM was established in 1998 and based in San Francisco.

**Members of the Board (contact):**

Roman Polyak. Vice President,

Professor of John Mason University (703) 993-1685

Daniel Usikov, Executive Vice President

Lead Researcher of Agelent Technology (650) 485-3738

**Activities:**

The installation of a bronze plaque at 6th Avenue and JFK by the United Humanitarian Mission and associated landscape improvements (City and County of San Francisco, Recreation and Park Commission was approved, February 6, 2003)

The installation plaque to commemorate Russian Sailors was placed on Russian Hill as a gift from the United Humanitarian Mission with support from the Government of the Russian Federation.(San Francisco City and County, Arts Commission was approved, November 3, 2003)

**Exhibitions:**

ArtPeople Gallery October 3rd 2003

Washington DC Residence of the Ambassador of the Russian Federation, February 23, 2000

**Events:**

Royal Danish Consulate & Consulate General of Sweden: October 1, 1997, October 1, 1998, October 1, 1999, October 1, 2000, October 1, 2001, October 1, 2002.

## Collections Report

### **Vandalism of the Embarcadero Ribbon Update**

Project Manager, Carol Marie Daniels attended the Restitution Hearing on December 20, 2007. Superior Court Judge Kathleen A. Kelly issued an Order for Restitution and Abstract of Judgement against the three defendants. The Court ordered the defendants to pay \$7,710.73, plus 10% per year, from the date of sentencing, to the City of San Francisco. The amount of restitution includes the cost associated with repairing the damaged property.

The City Attorney can enforce the order by bringing a civil suit but, the defendants are indigent and it is unlikely that they will actually make restitution. However, restitution is a condition of their probation and a payment Schedule may be set by Adult Probation.

The 50 stolen skateblocks became the property of 850 Bryant at the time of the defendants' arrest and the bronze skateblocks will be released to Juvenal Villarreal, DPW Cement Shop Supervisor and stored at DPW-BUF for future re-installation on the bollards along the Embarcadero.

January 16, 2008

To: Members, Visual Arts Committee, San Francisco Arts Commission

From: Hayes Valley Arts Coalition

Proposal: Temporary, 6 month installation of a steel sculpture by bay area artist Michael Christian.

Location: The dedicated art space at Patricia's Green in Hayes Valley, Hayes Street and Octavia Boulevard.

Sculpture: Koilos (from the Greek word meaning hollow)

An over-sized human figure, crouching, with its legs ready to move, pounce or play. The figure reflects restraint, knowledge and wisdom while still feeling anxious, excited and oblivious.

Specifications:

Construction- a metal armature covered with welded metal cut-outs. The piece is made of four sections that bolt together. It requires a small forklift to assemble.

Size – 12' High x 19' Long x 9' Wide. Weights approx 450 pounds

Needs – Only a 120 electrical connection for the light in its head. A solar source could be used, as the light is a very low wattage.





January 10, 2008

Owen Smith  
1608 Fernside Blvd.  
Alameda CA 94501  
Phone (510) 865-1911  
owensmith@alamedanet.net

## **Art on Market Street Project Proposal**

Presented by Owen Smith for consideration by The Visual Arts Committee of the San Francisco Arts Commission

### **HARDBOILED HAMMETT**

San Francisco holds a unique place in the history and development of Mystery and Detective Fiction. My Market Street Poster Project proposal pays tribute to the city's most important author of detective fiction, Dashiell Hammett, and the famous (and infamous) cast of memorable characters he created.

Throughout San Francisco's colorful history throngs of adventurous individuals have come to the city desperate for the glint of gold and the promise of a new life. At times the city itself seems to gleam in the sun above the sparkling bay, and at other times fierce ocean wind will shroud the buildings that cling to the hills with thick ominous fog. San Francisco is a vital city that attracts people of great talent as well as desperate souls and those who would exploit them. Vast fortunes have been made and lost. Chinatown and the Barbary Coast offered the taste of the exotic and elicit. It is not surprising then, that numerous writers chose to put their fictional detectives to work on the foggy streets of San Francisco.

Dashiell Hammett practically invented the fictional hard-boiled gumshoe detective. His wisecracking Sam Spade and Continental Op characters were created while Hammett lived in San Francisco. Even Nick and Nora Charles of the "Thin Man" series were San Francisco natives. Hammett often included real streets and addresses in his stories, a number of these in the Market Street area. He wrote of actual Hotels, speakeasies, and apartment houses. Sam Spade's fictional fourth floor apartment was modeled after Hammett's own Post Street address. In the "Maltese Falcon" Spade's partner, Miles Archer is killed near Stockton and Bush Streets. Today there is a plaque commemorating the imagined event at this spot. Before starting his literary career Hammett himself worked as a detective in the Pinkerton Agency out of the James Flood Building at 870 Market Street. During this time he frequented John's Grill, still located on Ellis Street. In Hammett's stories Sam Spade is also a regular at Sam's. Today the grill is a pilgrimage for Detective Fiction fans. Recently a replica of the Maltese Falcon was stolen from the restaurant's display case. Apparently the famous bird still can inspire larceny.

#### **The Proposal:**

The first five posters will each depict a great moment from a Dashiell Hammett novel or short story. These paintings would concentrate on the characters as well as evoke the mood and atmosphere of San Francisco. The backgrounds would include details of period interiors, city streets, buildings, and landmarks.

Each poster will include a pertinent quote or short excerpt from the story. Here are some samples from "The Maltese Falcon":

*"Don't be so sure I'm as crooked as I'm suppose to be"*

Sam Spade

*"I haven't lived a good life," she cried, "I've been bad—worse than you could know—but I'm not all bad."*

Miss Wonderly

*"You know, that's good, because if you actually were as innocent as you pretend to be, we'd never get anywhere"*

Sam Spade

*"Keep on riding me and they're gonna be picking iron out of your liver"*

Wilmer Cook

*He looked rather pleasantly like a blond Satan.*

Description of Sam Spade

*"I couldn't be fonder of you if you were my own son. But, well, if you lose a son, it is possible to get another. There's only one Maltese Falcon."*

Kasper Gutman

The image for the sixth poster would be a portrait of Dashiell Hammett, along with biographical information and a map showing important Hammett landmarks in the city.

All the poster art would be rendered in full color with accompanying type in the style of Pulp Magazines and Mystery novel jackets of the 1920's and 1930's. Included here are samples of my past work to give a sense of the style.

I have attempted to contact via email the local author Don Herron. He is an authority on Dashiell Hammett, runs a Hammett fan website, and regularly conducts walking tours. I would love to enlist his participation in an event related to this poster project, perhaps involving a special talk or tour. I hope to hear from him soon.

Thank you for considering this proposal. The Art on Market Street Program is an tremendous opportunity for any artist. I would love the chance to celebrate Dashiell Hammett's startlingly dark, witty, colorful, and irreverent view of the city we all love.

Sincerely, Owen Smith

# San Francisco Arts Commission

February 20, 2008

**VISUAL ARTS COMMITTEE**  
**Wednesday, February 20, 2008**  
**3:00 p.m.**  
**25 Van Ness Avenue, Suite 70**

DOCUMENTS DEPT.

## Agenda

FEB 20 2008

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### 1. **Consent**

1. Motion to rescind Resolution No. 0107-08-013 authorizing an agreement with the artist team of Peter Richards and Susan Schwartzberg for an amount not to exceed \$142,000, to design, fabricate, and install a public art project at McLaren Park.

2. Motion to authorize the Director of Cultural Affairs to enter into agreement with Peter Richards for a public art project to be executed in conjunction with Susan Schwartzberg in McLaren Park, for a total amount not to exceed \$145,000, for the design, development, fabrication, transportation and installation of an artwork as well as identification plaques.

3. Motion to approve the Harvey Milk Memorial sculpture base materials: Autumn Brown granite with Optima regular typeface for the text, with real-gold leaf infill.

### 2. **Gallery Report**

*Meg Shiffler*

Presentation on the next few window installations at 155 Grove Street. Exhibitions include a project by local artist collective Kunsole and a reworking of Jon Rubin's international project, *Never Been to Tehran*.

**Motion:** Motion to provide an artist honorarium of \$1200 to Deric Carner, for his commissioned window installation at 155 Grove Street. The honorarium amount should be made available to the artist upon the installation of artwork on March 19, 2008.

### 3. **Broadway Streetscape Phases I & II**

*Tonia Macneil*

Explanatory document: Staff report.

Artist Brian Goggin will present the design development and construction model, prototype, and related documents for *Language of the Birds*.

**Motion:** Motion to approve the design development for *Language of the Birds* by Brian Goggin and authorization to the Director of Cultural Affairs to enter into contract with the artist for fabrication, transportation, and installation of the artwork for an amount not to exceed \$130,000.

**Motion:** Motion to accept a gift of restricted funds in an amount of up to \$65,000 to augment the previous gift of \$30,000 supplementing the Broadway Streetscape Project art enrichment allocation. The funds will be set up in an interest-bearing account that will be used exclusively for the art project by Brian Goggin.

### 4. **Proposed Installation of Sculptures by Manolo Valdes in Civic Center Plaza**

*Jill Manton*



Report on the proposed temporary installation of nine bronze sculptures by artist Manolo Valdes for a four-month period beginning in late April or May 2008.

**Motion:** Motion to approve the temporary installation of nine bronze sculptures by artist Manolo Valdes in late April or May 2008 for a total duration of four months based upon the assumption that all transportation, insurance and installation supervision and coordination costs will be privately sponsored.

5. **Moscone Center West Project**

*Jill Manton*

Explanatory document: Staff report.

Report on modification of agreement with Pol-X West for the Moscone Center West project.

**Motion:** Motion to approve a modification of the agreement with Pol-X West to include an extension of the project completion date until December 31, 2010, an additional allocation of \$60,000 for the fabrication, and shipping costs associated with the redesign of the motion system for the *Facsimile* artwork at Moscone Center West, the supervision of the removal of existing motion system components, the supervision of the installation of new motion system components, and the ongoing adjustments and repairs to the system.

6. **Proposed Gift of World War II Memorial**

*Susan Pontious*

Explanatory document: Staff report.

Report on the proposed gift by the Russian American Veterans Legion of World War II of a memorial to the meeting of Russian and American troops at Elba River on April 25, 1945. The Committee may make one of the two following resolutions:

*Only one of the following motions needs approval:*

**Motion:** Motion to give conceptual approval to the Russian American Veterans Legion of World War II proposed gift of a monument commemorating the meeting of the Russian and American troops on the Elba River with final approval dependent on the Commission's giving design approval of the monument, the donor identifying a site approved by the Arts Commission and the department with jurisdiction of the site, and the donor's providing funding for Arts Commission administrative staff and demonstrating the ability to provide a maintenance endowment in an amount to be determined and approved by the Commission.

**Motion:** Motion to decline the Veterans Legion of World War II proposed gift of a monument commemorating the meeting of the Russian and American troops on the Elba River.

7. **San Francisco International Airport**

*Susan Pontious*

Presentation on the remodeling of Terminal Two of the San Francisco International Airport.

A. Secure Connector  
Project update

B. Terminal Two Remodel  
a. Project overview  
b. Impact on existing artwork installations and reinstallation of artworks  
c. Public art opportunities  
d. Airport Memorandum of Understanding

**Motion:** Motion to approve the removal of *Conquest of Space* by Rufino Tamayo from Terminal Two, and the reinstallation of the sculpture in the landscaped traffic island near the Level One entry to Parking Garage A, or to another site identified by Arts Commission and Airport staff.

8. **Junipero Serra Playground**

*Tonia Macneil*

Presentation of project completion and images of installed artwork.

**Motion:** Motion to approve the untitled ceramic tile artwork for Junipero Serra Playground by Bean Finneran as installed.

**Motion:** Motion to accept into the Civic Art Collection of the City and County of San Francisco the untitled ceramic tile artwork by Bean Finneran for Junipero Serra Playground.

9. **Hamilton Recreation Center**

*Tonia Macneil*

Presentation of design development proposal for artwork by Horace Washington for the façade of Hamilton Recreation Center, located at Geary and Steiner Streets.

**Motion:** Motion to approve the design development of artwork by Horace Washington for the façade of Hamilton Recreation Center.

10. **Branch Library Improvement Program**

*Judy Moran*

Presentation of Scott Donahue's final design for the Richmond Branch Library.

**Motion:** Motion to approve the final design of two outdoor sculptures by artist Scott Donahue for the Richmond Branch Library and to authorize Scott Donahue to proceed to fabrication and installation of the artworks.

11. **New Public Art Opportunity - SOMA Ancilliary Project**

*Jill Manton/Regina Almaguer*

Presentation of new public art opportunity.

12. **Academy of Sciences**

*Jill Manton*

Report on the Academy of Sciences project.

13. **Baker Street Pump Station**

*Jill Manton/Regina Almaguer*

Report on the artwork of Patrick Dougherty at the Baker Street Pump Station.

14. **Relocation of bust of Mayor Angelo Rossi**

*Jill Manton*

Explanatory document: Staff report.

Report on the relocation of the bust of Mayor Angelo Rossi.

15. **Randall Museum**

*Regina Almaguer*

Update on the Randall Museum Art Project.

**16. New Business****17. Old Business**

Update on relocation of the *Rabbinoïd* sculpture by Gerald Heffernon from Stern Grove to Esprit Park.

Staff report on art project at Sava Pool by Brian Goggin called *Guideposts*.

**18. Adjournment**

MC 1/15/2008

**Notices**

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102 during regular business hours. INFO: Mary Chou (415) 252-3215.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100 - 2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness, Suite 220, San Francisco, CA 94102 - telephone (415) 252-3100, fax (415) 252-3112 and <http://www.sfgov.org/ethics>.

**KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE**

Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby, Jr. by mail to Interim Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at (415) 554-7724; by fax at (415) 554-7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).

Citizens interested in obtaining a free copy of the Sunshine Ordinance can request a copy from Mr. Darby or by printing Chapter 67 of the San Francisco Administrative Code on the Internet, <http://www.sfgov.org/sunshine/>.

## STAFF REPORTS

Date: Feb. 11, 2008

To: The Honorable Members of the Visual Arts Committee

From: Susan Pontious

Re: Consent Calendar - Harvey Milk Memorial

On Jan. 30, 2008, Rob Firmin of the artist team Daub, Firmin and Hendrickson Sculpture Group ("DFH") met with Jill Manton, Joey Cain (of the Harvey Milk City Hall Memorial Committee) and me to present the artists' recommendation for the granite color for the sculpture base, the text typeface, and fill treatment for the text. Mr. Firmin presented samples of three different granite colors with different sandblasted text typeface and different infill treatments.

The granites included: Carnelian, Amber Gold and Autumn Brown.

The lettering infill tests included: real-gold leaf, lithochrome gold, lithochrome light (two shades) and brown.

Typefaces included: Optima bold and Optima regular.

We were all in agreement that Autumn Brown granite provided a warm, appealing color while giving the best contrast for the lettering.

Optima regular was the typeface selected with real-gold infill. It was agreed that sandblasted text was acceptable.



**DATE:** February 20, 2008  
**TO:** Honorable Members of the Visual Arts Committee  
**FROM:** Tonia Macneil

---

**Project:** **Broadway Streetscape Improvements**  
**Location:** Broadway at Columbus  
**Project:** *Language of the Birds*  
**Artist:** Brian Goggin

Brian Goggin will present the design development mockup, model, and plans of his artwork, *Language of the Birds*.

Over the last 15 months, since first presenting his proposal, Mr. Goggin has been negotiating his contract and, along with his collaborator Dorka Keehn, working on design development. As previously reported, they have been successful in raising most of the additional funds to create the entire original vision of 26 book/birds. In addition, they have persuaded SFMOMA to sponsor a one-time performance at which the words for the sidewalk text element will be laid out while reading the phrases selected from 50-odd books suggested by the North Beach/Chinatown community as well as the ancient Sufi poem *Language of the Birds*.

Mr. Goggin is currently completing final design. Staff approval of construction documents will be based on a lighting analysis or on-site lighting test to gauge the effect of the lighting on the residents of the adjacent building, and on submission of structural engineering drawings and calculations, among other items. Construction at Broadway and Columbus will begin on February 25. The artwork may be installed as early as September 2008.

In the interest of a concise presentation and fruitful discussion, below is the artist's written design development description of the proposal.

## **LANGUAGE OF THE BIRDS**

Written Specifications of Materials, Production and Installation Methods

Prepared by Brian Goggin and Dorka Keehn

### **1. Book making process:**

The sculpted books are made with outdoor industrial sign quality UV-rated white polycarbonate shaped by both vacuforming, for the interior page forms, and hot slump forming for the exterior bindings. The page forms are then hand-tooled to fit the individual bindings. The lighting units are made with wide-beam LED lights mounted to the interior of the forms so the light reflects off page forms to illuminate the books. The vacuformed elements are fastened to the binding with both a UV-rated high quality silicon and internal plastic fasteners made with cemented and screwed clear polycarbonate tabs. The silicon will seal the entire unit to ensure water and dirt do not enter the interior cavity. We will attach the books to stainless steel aircraft cables using stainless steel eyebolts, washers and lock-tight secured nuts.

### **2. Plaza floor:**

We will create the pattern for the embedded word layout for the plaza in the SFMOMA Atrium. To accomplish this, we will enlarge the scanned text that we have researched from locally related texts (see attachment I), to the exact size we would like them to appear on the flooring. We will print and cut out phrases into approximately 850 individual words with varying fonts from the original publications. We will layout the 59 three-foot by three-foot pavers of the plaza floor with butcher paper, then stand above the pattern on the open staircase, from the height the books will hang above the plaza, and scatter a flurry of printed words into the air. The words will flutter down and randomly land on the butcher paper grid, some right side up, others upside down. We will adhere them where they land. Depending on time constraints, part or all of the following would either be done on location at SFMOMA or at our studio: cut the pattern up into the three-foot by three-foot paver sections, map how the sections fit together, and photograph the sections.

We will provide digital files of all sidewalk panel designs illustrating exact placement and font for all words. The San Francisco DPW-hired contractor will make a stencil for each three-foot by three-foot panel. We will work with the contractor to locate all the stencils in the proper locations, after which the contractor will sandblast all the words into the dark pavement. The contractor will fill all the cavities with a white epoxy. After the contractor has finished this step, we will work with him to remove all the stencils and we will inspect all the word inlays. If there are any imperfections we will work with the contractor to fix them.

### **3. Maintenance:**

The books are made with exterior industrial sign quality polycarbonate. Little maintenance will be required. If dust or dirt has built up after some time, the books may be cleaned with soap and water. The LEDs are estimated to last over 100,000 hours. The LEDs will be dimmed below their full capacity to extend their life and vary the lighting effects. When servicing is required, the page forms can be simply removed by slicing the silicone with a razor blade and unscrewing one of the vacuformed page forms to allow replacement of the LED light unit. The page form

should then be re-sealed by screwing it back in place and replacing the silicon around the seal. Areas where silicon is not required should be taped off to keep the line of the silicon minimal and straight.

#### 4. Transportation plan:

John Law, the installation contractor, will bring all materials and art pieces to the site for installation. This will include all rigging supplies, sculpted books, and all installation materials. The City will provide barricades and any ADA access requirements.

#### 5. Installment plan:

##### a. Rigging:

The plaza surface will be protected with plywood while installing the rigging and sculpted illuminated books. We will measure, number and cut all cables on-site. Using the maquette of the sculpture, we will plot the x,y,z placement coordinates for the books on and above the plaza floor. On the ground, we will attach the cables to rigging rings using thimbles. The rings will be placed at all cable junctions directly above each book. We will use an articulated boom lift to rig up the cabling system and hang and wire the sculptures. John Law, our rigging contractor, and his assistant, Karl Gillick, will raise the cables to the appropriate heights per our direction. The cables will attach to the street lamps and traffic signal poles using standard SF Muni cable attachment bands. The rigging crew will attach each book to the three cables that join at the matching rigging ring. This triangulated hanging attachment will mitigate swing, thus stabilizing the books.

##### b. Electrical:

All books are wired to a light controller unit sealed in a weatherproof box mounted to the exterior of one of the light poles. We will work with the DPW electrician to install the weatherproof box onto one of the four light poles. This box will contain the light controller circuitry. The electrical wires, in UV-protected sleeves, will come out of the top of the books and run along the cables to the box. Our installation team and electrician will run the wires from the books to the suspension rigging, and attach the wiring to the cables with UV-rated zip ties. Once reaching the closest light or signal pole, the electrical wires will run through a conduit inside the light and traffic signal poles. Depending on the distance from the box, some electrical wires will run through a conduit under the plaza floor. The DPW electrician will, at DPW cost, wire the controller box to the City power line.

#### 6. Plaque:

This plaque will be etched on bronze or zinc plate and formed to fit on a traffic light pole or wall and will be approximately 18" long x 9" wide.



Date: February 11, 2008

To: The Honorable Members of the Visual Arts Committee

From: Jill Manton, Program Director, Public Art

Re: Report for Moscone Center West Project

Moscone West – Facsimile Project by Diller and Scofidio

After speaking with both Heming Tsueh of DPW and Stephen Hopkins, engineering consultant, Ric Scofidio of Diller and Scofidio decided that he wished to proceed with the proposed redesign of the motion system as proposed by Pol-X West. The City Attorney believes that the Arts Commission should contract directly with Pol-X to perform this work. Our Senior Accountant has advised me that the existing contract with Pol-X may be re-activated through a contract modification.

The parts will be manufactured and installed under Pol-X's supervision. Sheedy Crane will provide the crane and labor needed to remove the existing motion system components and install the new components. I had previously negotiated this arrangement with Sheedy over a year ago. I am pleased to report that the President of Sheedy Crane said that he will honor his word and will not charge for this work.

The work will likely cost approximately \$50,000. Even with Diller and Scofidio forfeiting their final payment of approximately \$10,000 and with no charge for the Sheedy work, we still have a funding deficit of \$40,000 that I am working to resolve.

I hope to have an update for you at the meeting.



Date: Jan. 1, 2008

To: The Honorable Members of the Visual Arts Committee

From: Susan Pontious

Re: Proposed Gift from Russian American Veterans Legion

Description: The Russian American Veterans Legion is proposing a memorial commemorating the Russian and American alliance in fighting WWII, specifically the meeting at Elba River in German territory on April 25, 1945. The group proposes to place the monument facing Ocean Beach in Golden Gate Park. The group has submitted a packet of signed petitions supporting the monument, as well as letters of support from the American Legion (Eighth District) and the State Department of Veterans Affairs.

The proposed monument is 15-18' tall, with a 4' x 8' foundation. It would depict two bronze soldiers (one Russian and the other American) shaking hands with each other on top of the monument. They will be standing on a granite letter "V" for victory. There will be text on the pedestal describing the event being memorialized. The committee has submitted a three-dimensional maquette of the monument.

They have obtained a cost estimate from Red Pod, Inc. of \$75,000 for design, materials, and shipping. Costs not included in Red Pod's estimate are the costs of structural engineering, sculpture footings, installation, fees and permits, and Arts Commission staff administration costs and a maintenance endowment.

Staff Recommendation: The worthiness of the subject notwithstanding, it is the staff recommendation that this proposed monument be declined for the following reasons.

1. The monument does not meet the Commission's mission and criteria for artworks it accepts into the collection because the primary identity of this monument is historical, and not as a work of art. The proposal, as reflected in the maquette, does not reflect the singular artistic vision of a professional artist and as such, does not possess inherent aesthetic quality. As per the Civic Art Collection guidelines, inherent aesthetic quality is the primary requirement for the acceptance of artworks into the Civic Art Collection.
2. The proposed monument is not within the Commission's collection priorities in that it is not the work of a Bay Area or California artist, or of a national or international artist of note. Secondly, the historical event it honors is not specific to San Francisco history, other than that San Francisco is the home to many WWII veterans and a Russian immigrant population.
3. The Commission has a moratorium on accepting gifts of art, particularly major monuments, due to the lack of staff resources to manage such projects. Despite the recent hiring of a Senior Registrar, the conditions that prompted the Commission to pass this

resolution still exist. Although ostensibly a gift, a major monument like the one proposed nonetheless incurs significant costs in Art Commission staff time. The recent example of the Abraham Lincoln Brigade monument is an excellent case in point. Some of the work required involves reviewing and critiquing proposed designs, identification of appropriate sites, negotiation with the City department having jurisdiction over the site, guiding the donors through the City approval and permit process with both the Arts Commission and other City agencies, negotiation for the maintenance endowment, execution of complex three-party memorandums of understanding, and contractual agreements, to name a few. The resources of our collections management staff are already stretched meeting current demands of managing the critical maintenance and conservation needs of the existing collection, and trying to achieve the current priority goal of completing and documenting an inventory of the City's collection. Likewise, the public art staff is equally overextended.

4. The proposed site for the memorial is unlikely to be viable. The Recreation and Park Commission currently has a moratorium on sculptures and memorials in Golden Gate Park. While this is not the Arts Commission's purview, it nonetheless impacts the feasibility of this project as proposed.

Date: February 11, 2008

To: The Honorable Members of the Visual Arts Committee

From: Jill Manton, Program Director, Public Art

Re: Relocation of bust of Mayor Angelo Rossi

Harvey Milk Bust Location/Mayor Rossi Bust Relocation

The City Hall Preservation Advisory Commission voted to approve the location proposed for the Harvey Milk bust in the Van Ness lobby of City Hall on a south-facing wall adjacent to the elevators.

There was a significant amount of discussion about the need for a Master Plan and guidelines that deal with the architecture of the building, historical context and lighting. Arts Commission staff was asked to take the lead in developing these guidelines.

Mayor Rossi's family representative stated her concern that an appropriate location needs to be identified for the Rossi bust which will be moved to accommodate the Harvey Milk bust. At a subsequent meeting with staff from the Mayor's Office about this matter, I was advised of the Mayor's Office preference to place both the Rossi bust and the proposed bust of Adolph Sutro in the Mayor's Rotunda. Arts Commission staff supports this proposed location and recommends that the Sutro bust be designed to be compatible with the scale of the Rossi to maintain symmetry and balance in the placement.

Date: February 11, 2008

To: The Honorable Members of the Visual Arts Committee

From: Jill Manton, Program Director, Public Art

Re: Report on Sava Pool

Sava Pool

Recreation and Park staff organized a small meeting of community members regarding the proposal to place Brian Goggin's sculpture entitled *Guidepost* in the lawn area to the north of the pool. I am pleased to report that the four individuals at this meeting were extremely enthusiastic about the proposal. It was a relief to have this kind of response after dealing with the former objections regarding this work at the Moscone Recreation Center. One of the individuals I met was a retired curator from the DeMenil Museum in Houston who might be a candidate for a future selection panel.

We also arranged for a conservator to meet with Mr. Goggin and Senior Registrar Allison Cummings to discuss whether any changes needed to be made to the materials that would be used in the sculpture given its proximity to the ocean and the salt air and fog that characterizes the environment.

The next step in the process will involve a letter to the residents of the housing immediately adjacent to the park site. Assuming there are not major objections or obstacles that arise, we will proceed with the contracting process.





# San Francisco Arts Commission

February 20, 2008

Visual Arts Committee  
Wednesday, February 20, 2008  
3:00 p.m.  
25 Van Ness Avenue, Suite 70

## Agenda *minutes*

### Commissioners Present:

Jeannene Przyblyski, Leonard Hunter, Lawrence Rinder

**Absent:** Dede Wilsey, Pop Zhao

### Staff Present:

Mary Chou, Luis Cancel, Allison Cummings, Carol Marie Daniels, Marcus Davies, Tonia Macneil, Jill Manton, Judy Moran, Susan Pontious, Ellen Shershow, Meg Shiffler

**Note:** All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:03 p.m.

#### 1. Consent

1. Motion to rescind Resolution No. 0107-08-013 authorizing an agreement with the artist team of Peter Richards and Susan Schwartzberg for an amount not to exceed \$142,000, to design, fabricate, and install a public art project at McLaren Park.

2. Motion to authorize the Director of Cultural Affairs to enter into agreement with Peter Richards for a public art project to be executed in conjunction with Susan Schwartzberg in McLaren Park, for a total amount not to exceed \$145,000, for the design, development, fabrication, transportation and installation of an artwork as well as identification plaques.

3. Motion to approve the Harvey Milk Memorial sculpture base materials: Autumn Brown granite with Optima regular typeface for the text, with real-gold leaf infill.

**Motion:** Motion to adopt the consent calendar items.

**Moved:** Rinder/Hunter

#### 2. Gallery Report

Gallery Director Meg Shiffler presented the upcoming SFAC Gallery window installation at 155 Grove Street by local artist collective Kunsole from March 20 to May 10, 2008. She stated that she will postpone her report on Jon Rubin's international project, *Never Been to Tehran*, which has not yet been confirmed at 155 Grove Street. Kunsole is a collaborative group composed of three artists, Deric Carner, Rebecca Miller and Roddy Schrock, who create works that focus on how patterns relate to sound. They will be doing a residency at Grove Street which will include creating evolving installation components and a new soundtrack every week. They will also host regularly scheduled performance events ranging from jam sessions to readings. Ms. Shiffler stressed that the group has been instructed to gear their performances to a passerby audience instead of a captive audience. Recording sessions will take place on Thursday evenings at 8:00 p.m., but Ms. Shiffler wants to make sure the recording sessions do not become concerts or performances as the group often works with local musicians. The \$1,200 honorarium will include a mailer or flyers to be distributed.

**Motion:** Motion to provide an artist honorarium of \$1200 to Deric Carner, for his commissioned window installation at 155 Grove Street. The honorarium amount should be made available to the artist upon the installation of artwork on March 19, 2008.

**Moved:** Hunter/Rinder

3. **Broadway Streetscape Phases I & II**

Project Manager Tonia Macneil noted that Brian Goggin and his collaborator, Dorka Keehn, are currently in the final design phase of the Broadway Streetscape Public Art Project. Ms. Macneil confirmed that there will be a total of 23 book sculptures which are also referred to as "birds" because of their shape. She reported that the San Francisco Museum of Modern Art ("SFMOMA") may agree to sponsor a one-time happening for the scattering of words that will be incorporated into the design of the surrounding sidewalk. Among the outstanding items to be submitted by the artist is a lighting analysis assessing the artwork's impact on neighbors as well as final structural engineering. Ms. Macneil referenced an addition to the staff report which includes a list of authors and an image depicting the design of words on the pavement.

Artist Brian Goggin then presented his project and explained that he has been working closely with Dorka Keehn, who unfortunately could not attend the meeting. He showed a prototype of the illuminated book and its fabrication. The books will be suspended from a steel cable system, at heights ranging from about 14 feet to 25 feet above the plaza. The polycarbonate book pages will be vacuumformed and attached to bindings of the same material using a silicone seal and a tab and bolt system. The interiors will have LED lights that connect to a computer which varies the lighting levels to create a pulsing effect that gives the impression of flight. The plaza floor will consist of 59 pavers with a scattering of words from texts proposed by various members of the community. Mr. Goggin will take phrases from the text that relate to the artwork, separate them into words, and scatter them in a random pattern. Photographs of this event will be taken and the resulting pattern of words from the images will be stenciled onto the paving. The cavities in the paving will be filled with UV-rated white epoxy to give the effect of silent movie title cards. Mr. Goggin explained that the performance of the scattering of the text with SFMOMA has not yet been confirmed, but he has other options for hosts of the event. Mr. Goggin then showed Commissioners the model of the work installed on the plaza but noted that the books will be suspended by their bindings rather than by their pages, as shown in the model, and that the layout of the electrical lines and light controller box will be designed to minimize the exposed wires.

Commissioners had a series of technical questions, all of which Mr. Goggin addressed. In his responses, Mr. Goggin clarified that there will be four poles on the plaza to which the artwork will be attached: two are street lamp poles and two will have traffic lights. The poles will be reinforced at the base to ensure the stability of the artwork. Mr. Goggin also explained that the gaps in the books would be sealed with silicon to prevent water from getting into the books, and there would be a venting system for each book for the circulation of air and the release of any water that may get into the books. He also explained that the LED lights should last for 100,000 hours because they will be dimmed for part of the time. They should last for ten years or more before they need to be replaced, at which time there may be better LEDs on the market. Mr. Goggin then stated that the installation will occur in phases, first the text in the paving, then the rigging of the books, and he will work closely with the contractors. Ms. Macneil explained that the materials list will be reviewed by a conservator.

Commissioner Rinder asked about the artist's method for selecting the authors. Mr. Goggin explained that he met with community members and researched authors who spent time in the Bay Area and those who had cultural and artistic influences on the North Beach/Chinatown community. He then looked for elements and themes in these texts that could be integral to the



artwork.

Commissioner Rinder questioned whether it was possible that the phrases of text, when scattered, would overlap. Mr. Goggin explained that he will do tests, which he could show to the Commissioners for their approval. He also stated that the scattered words, potentially piled up and distorted, could be an interesting element of the project.

Public Art Program Deputy Director Susan Pontious asked about the potential discoloration of the book material and the possible accumulation of grime. Mr. Goggin explained that he will be using UV-rated sign materials which are supposed to last over forty years with the possibility that they may yellow slightly, although he believes this would be an acceptable and even interesting element as it may approach the color of parchment. Also Mr. Goggin believes the light inside will counteract the effect of the coloring that may happen over time.

Commissioner Przyblyski asked about the local pigeon population. Mr. Goggin reported that while he hasn't looked at any studies in the area, he has noticed that the pigeons usually inhabit the trees in the nearby park. He also stated that the books will be suspended and rigged in a way that slopes the front and back covers so that birds, who prefer to stand on horizontal surfaces, would not want to perch on them.

Commissioner Przyblyski confirmed that the Commissioners will have an opportunity to review the design of the paving elements with the scattered words during the final design phase.

**Motion:** Motion to approve the design development for *Language of the Birds* by Brian Goggin and authorization to the Director of Cultural Affairs to enter into contract with the artist for fabrication, transportation, and installation of the artwork for an amount not to exceed \$130,000.

**Moved:** Hunter/Rinder

**Motion:** Motion to accept a gift of restricted funds in an amount of up to \$65,000 to augment the previous gift of \$30,000 supplementing the Broadway Streetscape Project art enrichment allocation. The funds will be set up in an interest-bearing account that will be used exclusively for the art project by Brian Goggin.

**Moved:** Rinder/Hunter

#### 4. **Proposed Installation of Sculptures by Manolo Valdes in Civic Center Plaza**

Public Art Program Director Jill Manton reported on the proposed temporary installation of nine bronze sculptures by artist Manolo Valdes for a four-month period beginning in late April or May 2008. She explained that the transportation, insurance, and supervision of installation costs will be covered by the lender and the City will absorb costs associated with engineering, permit, signage, and crane rental. The total cost has not yet been confirmed, but she estimates that the costs to be covered by the City will range from \$20,000 to \$30,000. She stated that, based upon her experience with the Louise Bourgeois sculpture, private sponsors would likely absorb up to \$90,000 for the project. The nine sculptures range in size and are crafted from bronze and stainless steel. Based on conversations with the Recreation and Park Department, Ms. Manton believes the plaza will be able to support the weight of the sculptures; however, the location of the crane will be the greatest concern. She will retain the same engineer who worked on a previous Civic Center art installation and who therefore studied the placement and weight-bearing capacity of the structural columns of the plaza to identify the exact location for the crane. Ms. Manton stated that Recreation and Park Department staff appeared supportive of the temporary installation during her meetings with them. She reported that if this Committee authorized her to proceed, the installation could be brought to the Recreation and Park Commission's meeting on March 6, 2008. Ms. Manton explained that she is exploring a couple of options for City funding.



Commissioner Przyblyski inquired about the anticipated May completion date. Ms. Manton explained that the installation may not occur until late spring or early summer, but there is a time constraint because of a festival planned for the plaza in October and because the lender is only interested in a four-month display.

Commissioner Hunter expressed his enthusiasm about the project and the opportunity to present work of such high quality, and noted that Manolo Valdes represented Spain in the Venice Biennale ten years ago.

Commissioner Rinder questioned the significance and meaning behind the temporary placement of these monumental Spanish sculptures in the plaza.

Commissioner Przyblyski explained that it is important for the Arts Commission to be nimble and entrepreneurial and to take advantage of possible funding sources. However, she stated that if there is a possibility to get private funding, then she would like to consider using these resources for funding artist Bill Fontana's proposal for City Hall. She believes that the burden is on the Commission to think about a cultural nexus that makes the installation of the Manolo Valdes sculptures more relevant and suggested contacting the Spanish Consulate.

Commissioner Hunter stated that this work is not only beautiful and traditionally conceived but contemporary and powerful. He stated that since the plaza already has the structural ability to house the sculptures, it is a grand opportunity.

Director of Cultural Affairs Luis Cancel stated that the use of plazas resonates with Spanish culture, and he liked that the proposed installation of these sculptures comes on the heels of the installation of the Louise Bourgeois sculpture.

Ms. Shiffler suggested contacting other cultural institutions and museums in the Bay area to determine if there are any exhibitions concentrating on Spain or Spanish artists in order to incorporate it into a larger context.

Commissioner Przyblyski commented that based on her experience, one of the major ways to get temporary projects is via private/public partnerships.

Commissioner Rinder inquired about the placement of these two series. Ms. Manton explained that there will be five figures from the *Las Meninas* series and four busts from the *Regina/Yvonne* series; the figures will be lined up single file on the lawn, and the busts will be placed at each of the four corners of the plaza.

THIS MOTION HAS BEEN AMENDED

**Motion:** Motion to approve the temporary installation of nine bronze sculptures by artist Manolo ValdÃ©s in late spring or early summer 2008 for a total duration of four months based upon the assumption that all transportation, insurance and installation supervision and coordination costs will be privately sponsored.

**Moved:** Hunter/Rinder

##### 5. Moscone Center West Project

Public Art Program Director Jill Manton reported on the modification of an agreement with Pol-X West for the Moscone Center West project. She explained that she spoke with Ric Scofidio of Diller + Scofidio, who said he has evaluated the redesign proposed by Pol-X West after considering the perspectives of an outside engineer and a City engineer consulting with the Arts Commission.

Diller + Scofidio wish to move forward with the proposed wheel and bogie redesign for the motion system of the *Facsimile* video project at Moscone Center West. Further, to the Arts Commission, she stated that Sheedy Crane will honor their previous commitment to do the work rigging and provide crane service at no charge, which Ms. Manton estimates to be worth about \$15,000 to \$20,000. She stated that manufacturing, shipping, and supervision costs will be about \$60,000. Ms. Manton explained that she has asked Diller + Scofidio for a contribution toward the cost of the retrofit, but that remains undetermined. She is currently working on the contract modifications and will pursue every opportunity to secure more funding as there is a great need to move forward on this project.

**Motion:** Motion to approve a modification of the agreement with Pol-X West to include an extension of the project completion date until December 31, 2010, an additional allocation of \$60,000 for the fabrication, and shipping costs associated with the redesign of the motion system for the *Facsimile* artwork at Moscone Center West, the supervision of the removal of existing motion system components, the supervision of the installation of new motion system components, and the ongoing adjustments and repairs to the system.

**Moved:** Rinder/Hunter

#### 6. **Proposed Gift of World War II Memorial**

Public Art Program Deputy Director Susan Pontious reported on the proposed gift by the Russian American Veterans Legion of World War II of a memorial to the meeting of Russian and American troops at the Elba River on April 25, 1945. She introduced Illan Palat as the proposer of the memorial.

Mr. Palat presented a preliminary model of the memorial which included two soldiers, one American and one Russian, placed on top of a granite pedestal. The design references the meeting of American and Russian soldiers at the Elba River on April 25, 1945. He explained the importance of this memorial as an educational tool for younger generations and stated that he has received many signatures in support of this project. He also stated that he has potential funding sources in mind. Mr. Palat said that he would prefer to have the memorial located in Golden Gate Park, but if this was not possible, then he would work to find another place in San Francisco. He explained that his concept for the memorial includes two lights that will shine up from the ground to illuminate the figures at night, and an audio component in both Russian and English. In reference to questions from Commissioners about the model, Mr. Palat said that the height of the figures will vary depending on the location. If the memorial is installed near trees, it would be about 15 to 18 feet high, and if not, he envisions the height to be 7 or 8 feet. There is also an eternal flame emerging from a star-shaped pattern on the ground, as shown in the model. Mr. Palat also stated that the idea for the design of the meeting of two soldiers came from his own research of other monuments.

Commissioner Hunter asked Mr. Palat if he had ever constructed figures like the ones shown in the model. Mr. Palat explained that he had not, he was a civil engineer by training, but he would certainly engage the services of an artist to create the design of the figures.

Commissioner Przyblyski explained the Visual Arts Committee process for public comment to the members of the public and then requested public comment.

David Gorodyansky expressed his support for the memorial and the dedication and passion of his friends who have been working on this idea for the last year and a half. He views the memorial as a symbol of respect for veterans who risked their lives, and stressed its importance both locally as well as globally. He currently serves as an advisor on the Technology Expert Council to Mayor Gavin Newsom and is very passionate about this project and believes the logistical issues can



happen quickly if the Commissioners provide their support for the project.

Larisa Neymark introduced herself as an employee of the Mayor's Office who serves as a liaison to the Russian-American community and expressed her support for the importance of the memorial for future generations. She stated that she works closely with the local Russian community and they will all be happy to see such a memorial located in San Francisco.

Vladimir Ermakov stated that he heard a statistic that around 200,000 Russians live in the Bay Area. He went on to say that Russians are a significant part of the community and many have relatives who lost their lives in the war, including himself. He expressed his desire to have a place to bring his children to educate them about the war and to honor those who lost their lives. He emphasized that this memorial acts as a symbol of friendship between Russians and Americans, and the installation of this memorial at this current period represents a new era of collaboration.

Commissioner Przyblyski thanked members of the public for their comments. She then went on to explain that this issue was a difficult one and there is a responsibility that everyone shares to honor the presence and experiences of all San Franciscans. She then stated that there were some bureaucratic problems that impact this proposal: First, there is a moratorium on monuments in Golden Gate Park, so the likelihood of the Recreation and Parks Department accepting this proposal is very small; second, the Arts Commission has a moratorium on accepting gifts because of the limited funds available for maintenance of existing works in the collection; and third, having seen a number of projects under consideration by the Arts Commission, taking a position on this project is premature for a number of reasons. First, the model shown here is not far enough in the design process to provide Commissioners with a solid understanding of the memorial as a work of art. Second, the Committee normally accepts works of art only when issues about location have been resolved. Third, there is also the concern about raising money to build and care for the memorial. She said that this question of determining how to have a shared history remembered and honored still needs to be addressed. She expressed her inclination to decline to take action because the item is not ready to adjudicate.

Ms. Pontious stated that the artistic expression of the memorial needs to be developed by a professional and respected artist to give it the emotional impact it needs, because it is not enough just to have a concept. She suggested that the proposers first find an artist. Ms. Pontious also suggested that the proposers look at the ways in which other memorials have been developed and installed in the City, for example, the Abraham Lincoln Brigade's memorial to the United States citizens who fought against fascism in the Spanish Civil War. That monument will soon be unveiled on the Embarcadero Plaza.

Commissioner Przyblyski explained that the Commission is bound to accept projects as works of art, not memorials. She said that although it can be frustrating to go through this process, the process cannot be short-circuited. She encouraged the proposers to honor their commitment to the project and look at it with a plan in mind for this process: identify an artist; work with City agencies; establish a site; determine a budget; and develop a specific plan with the scale and materials. She said that after the proposers go through this process, the Committee would be happy to review it again.

Mr. Gorodyansky responded that he thought logistics would be secondary and support for the concept would come first. He stated that he understood that all these issues need to be ironed out, but he did not feel like this was the meeting to do this. He asked the Commission to help them to figure out how to get the memorial developed and installed and urged them not to let bureaucracy kill the project as it is too important.

Commissioner Przyblyski clarified that the Arts Commission was their friend and the Commissioners were available to the public. She said that the good thing about procedures is that they ensure fairness to everyone. She explained that while she understands the urgency of their feelings, part of the challenge is how to consistently address the question of how history is honored.

Commissioner Hunter encouraged proposers to contact Arts Commission staff for advice during the development process. He explained that the Commission does not have the authority to give them approval at this juncture in the project's conceptualization.

Ms. Pontious cautioned that one of the reasons that there is a moratorium is that staff time is very limited, but she can certainly provide advice.

Commissioner Przyblyski explained that the monument proposed by the Abraham Lincoln Brigade took many years to go through the process and the monument design is more contemporary. She suggested that proposers look at the process used in installing the bust of Harvey Milk in City Hall, which is a more traditional piece. She concluded that there are several examples of various processes and the availability of people to assist and advise. She concluded by saying that the Committee is going to decline to act at this meeting and this presentation will be seen as an informational meeting.

#### **7. San Francisco International Airport**

Public Art Program Deputy Director Susan Pontious presented the remodeling of Terminal Two of the San Francisco International Airport. She provided an update on the Secure Connector Project, which connects Terminal 3 to the International Terminal Boarding Area G. The Airport anticipates 2,000 people daily will pass through the space. The interior of the connector is 9.5 feet from floor to ceiling with glass curtain walls and what she believes, based on the drawings, to be four niches, two on each side of the connector. She stated that the budget is \$250,000 and the glass panels would be inserted into the frames. The connector walls are each about 80 feet long, with 20 feet between the columns, and the dark bands shown above the clear glass walls in the diagram represent opaque glass. Ms. Pontious stated that she hoped the budget would allow for an artwork throughout the length of the secure connector, including the glass panels as well as the niches. There will be a selection panel meeting at the end of March.

Ms. Pontious went on to explain that the niches would ideally be used as an extension of the expression of the artwork on the glass walls. She said the niches are probably about 8 feet based on the overall 9.5 foot height of the interior. She said an alternative use for the niches would be for the placement of didactic materials or paintings from Terminal 2.

Commissioner Hunter supported the idea of a sandblasted glass narrative for the secure connector and expressed his preference for the niches to be designed in dialogue with the narrative.

Ms. Pontious then presented the redesign of the old International Terminal. She stated that the terminal will be inhabited by Virgin Airlines and the gates are supposed to be open in 30 months. Ms. Pontious explained that while Virgin desires a high-level finish and high-quality artworks, the opportunities are limited. She showed a diagram of the upper level of the terminal and stated that the front part would be gutted in ten years, so any projects sited for that location would either have to be relocated or designed to last for only ten years. Ms. Pontious is currently looking at possible sites, which include some glass opportunities and a proposed skylight above the concessions area towards the back. Blake Summers, Director of San Francisco Airport Museums, is interested in creating a site where media works could be shown as part of a rotating exhibit and Ms. Pontious is open to such a collaboration with the Airport Museums.



Commissioner Hunter expressed his support for this collaboration and the rotating exhibition of media works.

Ms. Pontious then presented the first floor of the redesign and explained that the only public area is towards the front which has many columns. She requested that Commissioners contact her with for their ideas for artists. She stated that the selection process for the Secure Connector and Terminal 2 projects can be combined. In response to a question from Commissioner Rinder, Ms. Pontious responded that in terms of outreach, the opportunities are advertised in Artweek, on the Arts Commission website, to contacts in the Public Art Program mailing lists, and based on suggestions from the Commissioners as well as staff research. Also, when there is a quick turnaround time, artists may be selected from calls for other projects such as the Central Subway Art Program and be structured more as an invitational.

Ms. Pontious stated that Ms. Manton and herself will be negotiating a new Memorandum of Understanding with the Airport in March. She explained that prior to the change of ordinance in 1996 which increased the Percent for Art to 2 percent, the Arts Commission received 1.5 percent from the Airport. The Airport wants to arrange a sliding percentage scale, and in exchange, make up the difference in funds by providing for full maintenance of the Arts Commission works in the Airport.

Mr. Cancel expressed his apprehension about a commitment based on operational costs.

Ms. Pontious agreed that this needs to be quantified in a written agreement and also stated that the Airport is unique in that it has own staff with three conservators, so they may be well-equipped to undertake the maintenance responsibility.

Commissioner Hunter also pointed out the advantage of having the Airport maintain the works in the terminals includes not having to work through all the requirements and security at the Airport.

Ms. Pontious then presented the Rufino Tamayo artwork, originally installed in 1983, 30 feet high and 5,000 lbs., which needs to be painted and resited. Two potential sites have been identified. The first site is a triangular landscaped area which is adjacent to the roadway located on the south side of the old International Terminal and which will therefore be visible to visitors entering the terminal. As the Airport controls this location, no other approvals would be necessary. The other site is out at the south end of the airport and part of the Bay Trail. It is maintained by the Airport but is under the jurisdiction of the City of Millbrae. Ms. Pontious explained that Project Manager Ray Quesada said that the Airport planning staff would assist in the acquisition of approvals from the City of Millbrae and the Bay Conservation and Development Commission. She believes that there are both positive and negative elements to each site. The first site would make the work look like part of the Airport's collection. The second site is a bit removed from the airport but is more a traditionally bucolic site.

Commissioner Rinder preferred the second site based on the images shown in the presentation.

Commissioner Hunter expressed his desire for a site visit in order to view the actual surroundings.

Commissioner Przyblyski said that action would be deferred.

#### 8. **Junipero Serra Playground**

Project Manager Tonia Macneil said she would table this item for the next meeting.

**9. Hamilton Recreation Center**

Project Manager Tonia Macneil presented the design development proposal for artwork by Horace Washington for the facade of Hamilton Recreation Center, located at Geary and Steiner Streets. She explained that Mr. Washington has been working with Karen Thompson, a mosaic artist, to make some changes to the original design. Ms. Thompson introduced glass tiles as well as a textural variation in the green areas of the design, thus increasing the visual complexity of the artwork. Ms. Macneil explained that while Mr. Washington is partial to the green hue he chose for the horizontal bands on the design, she thought the shade of green seemed to flatten the colors of the artwork. Ms. Macneil proposed changing the current hue to one with a bit of yellow that would be more compatible with the rest of the design. Ms. Macneil presented samples of the green-yellow tile (American Olean A30 Olive) and asked Commissioners for their feedback. Commissioners approved the motion contingent upon the revised design which includes the change in tile color.

**Motion:** Motion to approve the design development of artwork by Horace Washington for the facade of Hamilton Recreation Center.

**Moved:** Rinder/Hunter

**10. Branch Library Improvement Program**

Project Manager Judy Moran's request to have this item withdrawn was approved by the Committee.

**11. New Public Art Opportunity - SOMA Ancilliary Project**

Project Manager Regina Almaguer presented John Thomas, Landscape Architect, DPW BOE Landscape Architecture Division, to report on a new public art opportunity created by the removal of the Central Freeway, which includes developments along Pearl Street, Elgin Park, Stevenson Street, Jessie Street, and McCoppin Street, with a landscape medium on McCoppin between Valencia and Otis Streets, as well as a new small community park on McCoppin. He explained that Valencia Street would be repaved and the seed-inspired motif of the park would continue onto the street at the intersection of McCoppin and Valencia Streets and have a life of five to ten years before it fades away (as shown on the map he distributed). The community planning process consisted of several meetings from January to June of 2007, and he reported that the community appeared excited and supportive of the design.

Mr. Thomas stated that the improvements would give the area identity, as well as dispersing traffic and improving the quality of life. He explained that the art enrichment element would be most appropriate for the community garden, which is sloped with a ramp on the south side that rises up to a level area for seating and plots. He stated that the garden would be completely enclosed with perimeter fencing and that the project has not yet been through the Civic Design process.

Ms. Manton stated that Ms. Almaguer, Mr. Thomas, and she have discussed different approaches for the public art to be commissioned for the site, including a sculpture by a Burning Man artist created from recycled bicycles that could serve as a gateway for the park and reference the bicycle lane along Valencia Street; a traditional small-scale sculpture on a pedestal of at the park center; and the third possibility, which would involved a partnership with Southern Exposure, a nonprofit art space located a block from the new park.

Commissioner Przyblyski expressed her support for this idea and suggested that they could have a partnership where the Arts Commission would have oversight of the project, and learn different ways to engage the community. Ms. Manton stated that she has not yet spoken to Southern Exposure Executive Director Courtney Fink about this idea.



Commissioner Przyblyski recommended taking the information presented on this new public art opportunity under advisement and expressed her interest in alternative models of engaging the community in the selection and installation of public artworks.

**12. Academy of Sciences**

Public Art Program Director Jill Manton reported that there would be a meeting on February 27, 2008 at the Academy of Sciences and she would submit the agenda and report issues to members of the Committee. She stated that artist Maya Lin would be at the meeting and participants would be viewing a scale model of the wire landscape sculpture and examples of the video technologies under consideration.

**13. Baker Street Pump Station**

Project Manager Regina Almaguer reported on the artwork of Patrick Dougherty at the Baker Street Pump Station. She stated that there would be a meeting with the artist on March 11, 2008, to discuss the project and she will look for opportunities for students at the California College of the Arts and the San Francisco Art Institute to participate in the building process.

**14. Relocation of Bust of Mayor Angelo Rossi**

Public Art Program Director Manton updated the Commissioners on the relocation of the bust of Mayor Angelo Rossi. Ms. Manton explained the difficulty and challenge of finding a new location for the bust of Mayor Rossi in City Hall. She stated that one of the alternate sites most seriously under consideration is the Mayor's Rotunda. The Rotunda currently houses the busts of former Mayor George Moscone and his successor, Dianne Feinstein. Both of these busts are placed with their backs to the Mayor's Office and faces outwards into the Rotunda. There are two more locations for busts to be placed in the Rotunda which would face the Mayor's Office. Based on communication with the Chair of the City Hall Preservation Advisory Commission and with support from the Mayor's Office, the Arts Commission feels that the Rotunda is the most appropriate space for the bust of Mayor Rossi, which would soon be joined by the recently proposed bust of Mayor Sutro. The Arts Commission has the opportunity to direct the artist to design the bust of Mayor Sutro to be consistent with that of Mayor Rossi. Ms. Manton explained that this is an honorable location that is highly visible to the many people that visit the Mayor's Office on a daily basis. Ms. Manton explained that the Arts Commission does not yet have a motion for this item because the matter is still under discussion.

Rose Marie Cleese, a granddaughter of Mayor Rossi, expressed her concerns about the relocation of the bust of Mayor Rossi. She first acknowledged James Haas for getting in touch with the Rossi family and Jill Manton for approaching her and working with her in trying to find an appropriate location for the bust. Ms. Cleese stated that she met with Ms. Manton twice, once at the end of December 2007 and once about two weeks before this meeting, and on neither occasion could they agree on a suitable location. Ms. Cleese explained that the bust of Mayor Rossi was dedicated in 1949 by the Arts Commission and placed in a niche in the Goodlett Lobby on the first floor of City Hall, and returned to the same niche in 1999 after the retrofit of City Hall. In that location, the bust stood next to a statue of Mayor George Christopher, whom Mayor Rossi had mentored. Ms. Cleese stated that it was a couple of years later, sometime in early 2000, when the bust was moved without any discussion or public comment and probably without the knowledge of the Arts Commission prior to its relocation. She also expressed the belief that many busts were moved at that time.

Ms. Cleese believes that the easiest resolution, based on conversations with Susan Goldstein, City Archivist, and other local historians, would be to return the bust of Mayor Rossi to its original location on the first floor of City Hall. Ms. Cleese explained that she had spoken to several people

who encouraged her to send an email to the Mayor. She then handed out packets to the Commissioners that included information about Mayor Rossi, including his funeral and dedicatory services, an article about his Works Progress Administration work, and the letter she addressed to the Mayor regarding her concerns. She realized that a certain amount of action has already taken place and expressed her reluctance in having to create more work for the Arts Commission, but stated that it was a difficult situation for her. She explained there would have been no problem if the bust had never been moved in the first place.

Commissioner Przyblyski explained that as this was an informational meeting, action would not be taken at this time. She also spoke to the movement of the bust as example of "disappearing history" and to the lack of consistent policy when it comes to creating sites for honoring or remembering people and events. She emphasized the importance of determining how to deal with these issues consistently over time.

Ms. Cleese asked for advice on what to do procedurally going forward. Commissioner Przyblyski responded that more research needed to be done and the Commissioners would like to be further briefed about this issue. Commissioner Przyblyski also encouraged Ms. Cleese to continue making her feelings and concerns heard.

Ms. Cleese explained there were several historians in the Bay Area from whom she has received support.

Commissioner Rinder stated that while the Mayor's Rotunda is not organized in chronological order, as are the busts on the first floor, the location is very illustrious, so while the context in which it is displayed is different, the placement is still honorific.

Ms. Cleese explained that she feels as though the bust was moved from a highly visible location to a less visible one. She stated that Angelo Rossi was a significant mayor who led the city through hard times and fought relentlessly for WPA funds. She also stated that a book about his legacy is expected to be published soon, and since little information about him exists, the movement of his bust is an additional loss in terms of visibility. She reiterated her belief that while the Rotunda is a nice location, she believes it is hidden away and invisible to the public.

Ms. Manton stated that the Rotunda is perhaps the most ceremonial place in City Hall because it is outside the Mayor's Office.

Commissioner Przyblyski explained the need for a plan that determines where busts of mayors and supervisors should be placed and the way in which the busts should be organized, for example, by historical progression. She stated that when the debate is about one person and his legacy then trouble arises because the judgment of the importance of an individual is subjective.

Ms. Cleese explained that she wants the bust to have high visibility so that people can be curious and, therefore, learn more about him.

Mr. Cancel explained that while he has come into the conversation late, he also does not want the legacy of Mayor Rossi to be diminished. He expressed that the placement of the bust in the Rotunda positions it in a location with the highest traffic because the Mayor's office is a very prominent place. Ms. Manton confirmed that signage on the pedestal provides information about his life and legacy and there are also daily guided tours through the Rotunda for the general public and tourists.

Mr. Cancel asked about the time constraint for determining a location. Ms. Manton explained that



the dedication ceremony for the bust of former City Supervisor Harvey Milk will be on May 22, 2008, and the goal is to find an appropriate place before then. Mr. Cancel asked Ms. Cleese if she would have any objection to having the bust of Mayor Rossi placed in a temporary location for the dedication ceremony.

Ms. Cleese responded that she would agree only if there is some indication of the probability of securing an agreed-upon location within a six-month timeframe. Mr. Cancel said that the Arts Commission could not give her this assurance.

Ms. Cleese stated that she wanted to be informed of developments going forward and Ms. Manton offered to contact her when the topic is on the agenda of any upcoming meeting.

Commissioner Przyblyski stated that the Committee is not well-equipped to enter into negotiations regarding the placement of the bust at this time. She requested to have the item reagendized in two months, in April, for an update about the location and progress on the situation. Commissioner Przyblyski encouraged Ms. Cleese and her contacts of historians and archivists to submit her comments.

15. **Randall Museum**

Project Manager Regina Almaguer stated that the artist selection panel for the Randall Museum Art Project will meet on March 6, 2008, and the proposals of the four artists/artist teams are currently available for viewing.

16. **New Business**

There was no new business.

17. **Old Business**

Ms. Manton stated that an update on the relocation of the *Rabbinoid* sculpture by Gerald Heffernon would be addressed at the next Visual Arts Committee meeting.

Ms. Manton stated that the art project at Sava Pool by Brian Goggin called *Guideposts* is progressing well so far.

18. **Adjournment**

There being no further business, the meeting was adjourned at 5:33 pm.

MC 1/15/2008

**Notices**

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102 during regular business hours. INFO: Mary Chou (415) 252-3215.

Public comment in regard to specific items will be taken before or during consideration of the item. The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100 - 2.160) to register and report lobbying activity. For more information

about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness, Suite 220, San Francisco, CA 94102 - telephone (415) 252-3100, fax (415) 252-3112 and <http://www.sfgov.org/ethics>.

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Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby, Jr. by mail to Interim Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415 554 7724; by fax at 415 554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).

Citizens interested in obtaining a free copy of the Sunshine Ordinance can request a copy from Mr. Darby or by printing Chapter 67 of the San Francisco Administrative Code on the Internet, <http://www.sfgov.org/sunshine/>.



## **STAFF REPORTS**

Date: Feb. 11, 2008

To: The Honorable Members of the Visual Arts Committee

From: Susan Pontious

Re: Consent Calendar - Harvey Milk Memorial

On Jan. 30, 2008, Rob Firmin of the artist team Daub, Firmin and Hendrickson Sculpture Group ("DFH") met with Jill Manton, Joey Cain (of the Harvey Milk City Hall Memorial Committee) and me to present the artists' recommendation for the granite color for the sculpture base, the text typeface, and fill treatment for the text. Mr. Firmin presented samples of three different granite colors with different sandblasted text typeface and different infill treatments.

The granites included: Carnelian, Amber Gold and Autumn Brown.

The lettering infill tests included: real-gold leaf, lithochrome gold, lithochrome light (two shades) and brown.

Typefaces included: Optima bold and Optima regular.

We were all in agreement that Autumn Brown granite provided a warm, appealing color while giving the best contrast for the lettering.

Optima regular was the typeface selected with real-gold infill. It was agreed that sandblasted text was acceptable.



**DATE:** February 20, 2008  
**TO:** Honorable Members of the Visual Arts Committee  
**FROM:** Tonia Macneil

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**Project:** **Broadway Streetscape Improvements**  
**Location:** Broadway at Columbus  
**Project:** *Language of the Birds*  
**Artist:** Brian Goggin

Brian Goggin will present the design development mockup, model, and plans of his artwork, *Language of the Birds*.

Over the last 15 months, since first presenting his proposal, Mr. Goggin has been negotiating his contract and, along with his collaborator Dorka Keehn, working on design development. As previously reported, they have been successful in raising most of the additional funds to create the entire original vision of 26 book/birds. In addition, they have persuaded SFMOMA to sponsor a one-time performance at which the words for the sidewalk text element will be laid out while reading the phrases selected from 50-odd books suggested by the North Beach/Chinatown community as well as the ancient Sufi poem *Language of the Birds*.

Mr. Goggin is currently completing final design. Staff approval of construction documents will be based on a lighting analysis or on-site lighting test to gauge the effect of the lighting on the residents of the adjacent building, and on submission of structural engineering drawings and calculations, among other items. Construction at Broadway and Columbus will begin on February 25. The artwork may be installed as early as September 2008.

In the interest of a concise presentation and fruitful discussion, below is the artist's written design development description of the proposal.

## **LANGUAGE OF THE BIRDS**

Written Specifications of Materials, Production and Installation Methods

Prepared by Brian Goggin and Dorka Keehn

### **1. Book making process:**

The sculpted books are made with outdoor industrial sign quality UV-rated white polycarbonate shaped by both vacuforming, for the interior page forms, and hot slump forming for the exterior bindings. The page forms are then hand-tooled to fit the individual bindings. The lighting units are made with wide-beam LED lights mounted to the interior of the forms so the light reflects off page forms to illuminate the books. The vacuformed elements are fastened to the binding with both a UV-rated high quality silicon and internal plastic fasteners made with cemented and screwed clear polycarbonate tabs. The silicon will seal the entire unit to ensure water and dirt do not enter the interior cavity. We will attach the books to stainless steel aircraft cables using stainless steel eyebolts, washers and lock-tight secured nuts.

### **2. Plaza floor:**

We will create the pattern for the embedded word layout for the plaza in the SFMOMA Atrium. To accomplish this, we will enlarge the scanned text that we have researched from locally related texts (see attachment I), to the exact size we would like them to appear on the flooring. We will print and cut out phrases into approximately 850 individual words with varying fonts from the original publications. We will layout the 59 three-foot by three-foot pavers of the plaza floor with butcher paper, then stand above the pattern on the open staircase, from the height the books will hang above the plaza, and scatter a flurry of printed words into the air. The words will flutter down and randomly land on the butcher paper grid, some right side up, others upside down. We will adhere them where they land. Depending on time constraints, part or all of the following would either be done on location at SFMOMA or at our studio: cut the pattern up into the three-foot by three-foot paver sections, map how the sections fit together, and photograph the sections.

We will provide digital files of all sidewalk panel designs illustrating exact placement and font for all words. The San Francisco DPW-hired contractor will make a stencil for each three-foot by three-foot panel. We will work with the contractor to locate all the stencils in the proper locations, after which the contractor will sandblast all the words into the dark pavement. The contractor will fill all the cavities with a white epoxy. After the contractor has finished this step, we will work with him to remove all the stencils and we will inspect all the word inlays. If there are any imperfections we will work with the contractor to fix them.

### **3. Maintenance:**

The books are made with exterior industrial sign quality polycarbonate. Little maintenance will be required. If dust or dirt has built up after some time, the books may be cleaned with soap and water. The LEDs are estimated to last over 100,000 hours. The LEDs will be dimmed below their full capacity to extend their life and vary the lighting effects. When servicing is required, the page forms can be simply removed by slicing the silicone with a razor blade and unscrewing one of the vacuformed page forms to allow replacement of the LED light unit. The page form

should then be re-sealed by screwing it back in place and replacing the silicon around the seal. Areas where silicon is not required should be taped off to keep the line of the silicon minimal and straight.

#### 4. Transportation plan:

John Law, the installation contractor, will bring all materials and art pieces to the site for installation. This will include all rigging supplies, sculpted books, and all installation materials. The City will provide barricades and any ADA access requirements.

#### 5. Installment plan:

##### a. Rigging:

The plaza surface will be protected with plywood while installing the rigging and sculpted illuminated books. We will measure, number and cut all cables on-site. Using the maquette of the sculpture, we will plot the x,y,z placement coordinates for the books on and above the plaza floor. On the ground, we will attach the cables to rigging rings using thimbles. The rings will be placed at all cable junctions directly above each book. We will use an articulated boom lift to rig up the cabling system and hang and wire the sculptures. John Law, our rigging contractor, and his assistant, Karl Gillick, will raise the cables to the appropriate heights per our direction. The cables will attach to the street lamps and traffic signal poles using standard SF Muni cable attachment bands. The rigging crew will attach each book to the three cables that join at the matching rigging ring. This triangulated hanging attachment will mitigate swing, thus stabilizing the books.

##### b. Electrical:

All books are wired to a light controller unit sealed in a weatherproof box mounted to the exterior of one of the light poles. We will work with the DPW electrician to install the weatherproof box onto one of the four light poles. This box will contain the light controller circuitry. The electrical wires, in UV-protected sleeves, will come out of the top of the books and run along the cables to the box. Our installation team and electrician will run the wires from the books to the suspension rigging, and attach the wiring to the cables with UV-rated zip ties. Once reaching the closest light or signal pole, the electrical wires will run through a conduit inside the light and traffic signal poles. Depending on the distance from the box, some electrical wires will run through a conduit under the plaza floor. The DPW electrician will, at DPW cost, wire the controller box to the City power line.

#### 6. Plaque:

This plaque will be etched on bronze or zinc plate and formed to fit on a traffic light pole or wall and will be approximately 18" long x 9" wide.



Date: February 11, 2008

To: The Honorable Members of the Visual Arts Committee

From: Jill Manton, Program Director, Public Art

Re: Report for Moscone Center West Project

Moscone West – *Facsimile* Project by Diller and Scofidio

After speaking with both Heming Tsueh of DPW and Stephen Hopkins, engineering consultant, Ric Scofidio of Diller and Scofidio decided that he wished to proceed with the proposed redesign of the motion system as proposed by Pol-X West. The City Attorney believes that the Arts Commission should contract directly with Pol-X to perform this work. Our Senior Accountant has advised me that the existing contract with Pol-X may be re-activated through a contract modification.

The parts will be manufactured and installed under Pol-X's supervision. Sheedy Crane will provide the crane and labor needed to remove the existing motion system components and install the new components. I had previously negotiated this arrangement with Sheedy over a year ago. I am pleased to report that the President of Sheedy Crane said that he will honor his word and will not charge for this work.

The work will likely cost approximately \$50,000. Even with Diller and Scofidio forfeiting their final payment of approximately \$10,000 and with no charge for the Sheedy work, we still have a funding deficit of \$40,000 that I am working to resolve.

I hope to have an update for you at the meeting.



Date: Jan. 1, 2008

To: The Honorable Members of the Visual Arts Committee

From: Susan Pontious

Re: Proposed Gift from Russian American Veterans Legion

Description: The Russian American Veterans Legion is proposing a memorial commemorating the Russian and American alliance in fighting WWII, specifically the meeting at Elba River in German territory on April 25, 1945. The group proposes to place the monument facing Ocean Beach in Golden Gate Park. The group has submitted a packet of signed petitions supporting the monument, as well as letters of support from the American Legion (Eighth District) and the State Department of Veterans Affairs.

The proposed monument is 15-18' tall, with a 4' x 8' foundation. It would depict two bronze soldiers (one Russian and the other American) shaking hands with each other on top of the monument. They will be standing on a granite letter "V" for victory. There will be text on the pedestal describing the event being memorialized. The committee has submitted a three-dimensional maquette of the monument.

They have obtained a cost estimate from Red Pod, Inc. of \$75,000 for design, materials, and shipping. Costs not included in Red Pod's estimate are the costs of structural engineering, sculpture footings, installation, fees and permits, and Arts Commission staff administration costs and a maintenance endowment.

Staff Recommendation: The worthiness of the subject notwithstanding, it is the staff recommendation that this proposed monument be declined for the following reasons.

1. The monument does not meet the Commission's mission and criteria for artworks it accepts into the collection because the primary identity of this monument is historical, and not as a work of art. The proposal, as reflected in the maquette, does not reflect the singular artistic vision of a professional artist and as such, does not possess inherent aesthetic quality. As per the Civic Art Collection guidelines, inherent aesthetic quality is the primary requirement for the acceptance of artworks into the Civic Art Collection.
2. The proposed monument is not within the Commission's collection priorities in that it is not the work of a Bay Area or California artist, or of a national or international artist of note. Secondly, the historical event it honors is not specific to San Francisco history, other than that San Francisco is the home to many WWII veterans and a Russian immigrant population.
3. The Commission has a moratorium on accepting gifts of art, particularly major monuments, due to the lack of staff resources to manage such projects. Despite the recent hiring of a Senior Registrar, the conditions that prompted the Commission to pass this

resolution still exist. Although ostensibly a gift, a major monument like the one proposed nonetheless incurs significant costs in Art Commission staff time. The recent example of the Abraham Lincoln Brigade monument is an excellent case in point. Some of the work required involves reviewing and critiquing proposed designs, identification of appropriate sites, negotiation with the City department having jurisdiction over the site, guiding the donors through the City approval and permit process with both the Arts Commission and other City agencies, negotiation for the maintenance endowment, execution of complex three-party memorandums of understanding, and contractual agreements, to name a few. The resources of our collections management staff are already stretched meeting current demands of managing the critical maintenance and conservation needs of the existing collection, and trying to achieve the current priority goal of completing and documenting an inventory of the City's collection. Likewise, the public art staff is equally overextended.

4. The proposed site for the memorial is unlikely to be viable. The Recreation and Park Commission currently has a moratorium on sculptures and memorials in Golden Gate Park. While this is not the Arts Commission's purview, it nonetheless impacts the feasibility of this project as proposed.

Date: February 11, 2008

To: The Honorable Members of the Visual Arts Committee

From: Jill Manton, Program Director, Public Art

Re: Relocation of bust of Mayor Angelo Rossi

Harvey Milk Bust Location/Mayor Rossi Bust Relocation

The City Hall Preservation Advisory Commission voted to approve the location proposed for the Harvey Milk bust in the Van Ness lobby of City Hall on a south-facing wall adjacent to the elevators.

There was a significant amount of discussion about the need for a Master Plan and guidelines that deal with the architecture of the building, historical context and lighting. Arts Commission staff was asked to take the lead in developing these guidelines.

Mayor Rossi's family representative stated her concern that an appropriate location needs to be identified for the Rossi bust which will be moved to accommodate the Harvey Milk bust. At a subsequent meeting with staff from the Mayor's Office about this matter, I was advised of the Mayor's Office preference to place both the Rossi bust and the proposed bust of Adolph Sutro in the Mayor's Rotunda. Arts Commission staff supports this proposed location and recommends that the Sutro bust be designed to be compatible with the scale of the Rossi to maintain symmetry and balance in the placement.



Date: February 11, 2008

To: The Honorable Members of the Visual Arts Committee

From: Jill Manton, Program Director, Public Art

Re: Report on Sava Pool

### Sava Pool

Recreation and Park staff organized a small meeting of community members regarding the proposal to place Brian Goggin's sculpture entitled *Guidepost* in the lawn area to the north of the pool. I am pleased to report that the four individuals at this meeting were extremely enthusiastic about the proposal. It was a relief to have this kind of response after dealing with the former objections regarding this work at the Moscone Recreation Center. One of the individuals I met was a retired curator from the DeMenil Museum in Houston who might be a candidate for a future selection panel.

We also arranged for a conservator to meet with Mr. Goggin and Senior Registrar Allison Cummings to discuss whether any changes needed to be made to the materials that would be used in the sculpture given its proximity to the ocean and the salt air and fog that characterizes the environment.

The next step in the process will involve a letter to the residents of the housing immediately adjacent to the park site. Assuming there are not major objections or obstacles that arise, we will proceed with the contracting process.



This plaque will be etched on bronze plate and formed to fit on a traffic light pole or wall and will be approximately 18" long x 9" wide.

*LANGUAGE OF THE BIRDS*

2008

BY BRIAN GOGGIN WITH DORKA KEEHN

COMMISSIONED BY THE SAN FRANCISCO ARTS COMMISSION

WITH ADDITIONAL FUNDING PROVIDED BY:

ILLUMINATION

Black Rock Arts Foundation

Linda & Jon Gruber

BOOKS

Lori Bonn

Peter & Mimi Buckley

Glenn & April Bucksbaum

Carla & David Crane

Stanley Fields

Elise & Tule Friedman

Susann Kellison & Donald Putnam Jr.

Gary Lippman

Nion McEvoy

Anna & Rob McKay

Simon Snellgrove

PHRASES

Calzone's

Chris Desser & Kirk MacWald

Patti & Bert Parlee & Sharon Dittmer

Jerome & Hillary Simon

Tin Man Fund

David & Charlotte Winton

WORDS

Beach Blanket Babylon

Rick Gray

John & Augusta Stewart

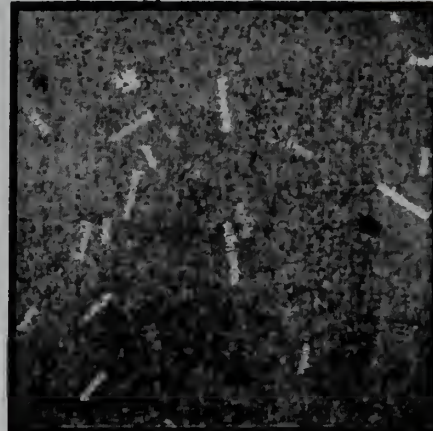
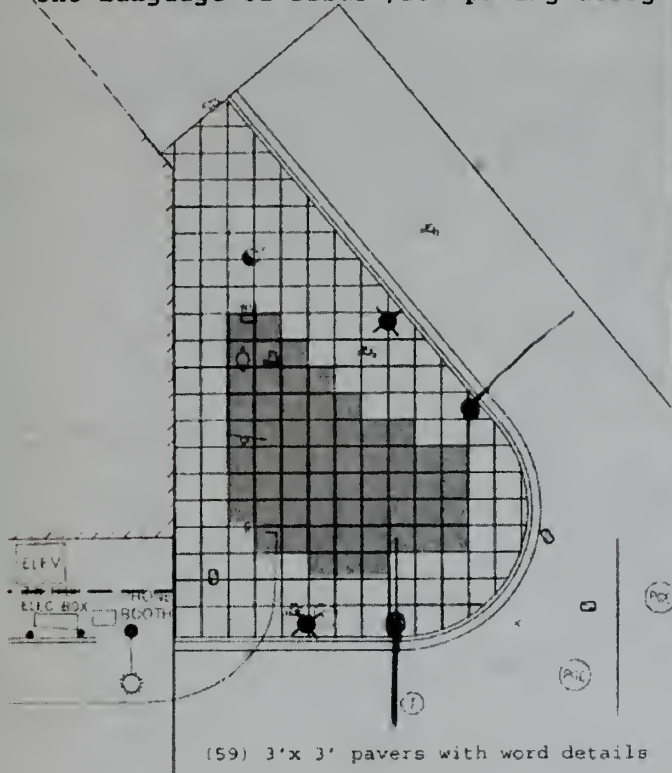
Chiara Vietor



## AUTHORS

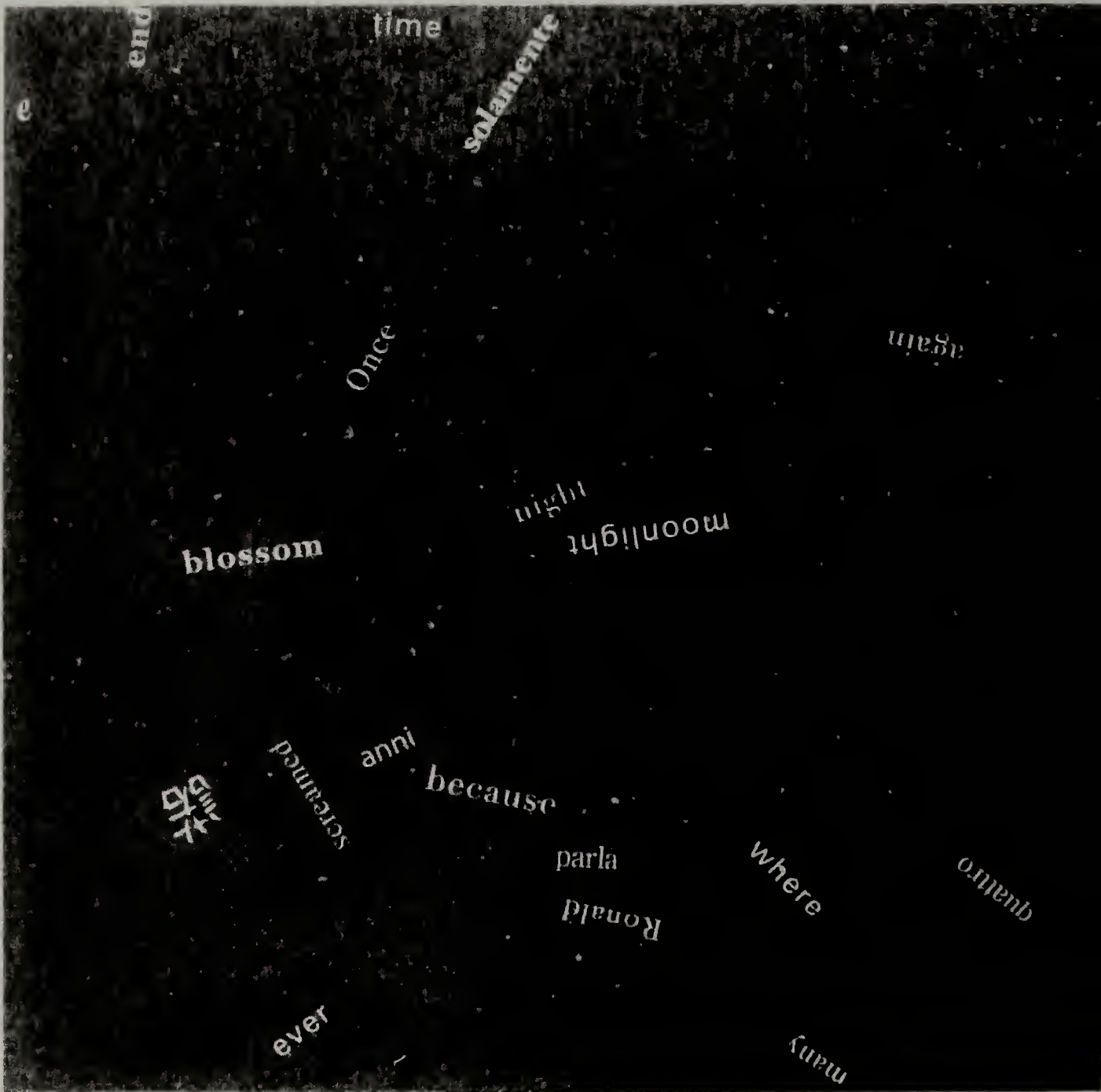
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James Broughton	
Jerry Kamstra	
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Judy Yung	
Kathleen Norris	
Kaye McDonough	
Kenneth Patchen	
Kirby Doyle	
Lai, Lim & Yung	
Laurence Ferlinghetti	
Laurence Yep	

"The Language of Birds"/DPW paving design



Sample 3'x3'paver with word details





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**Rose Marie Cleese to Visual Arts Committee, Wednesday, 2/20/08,  
regarding the City Hall relocation of the Angelo J. Rossi bust**

Committee members, thank you for giving me the opportunity to address you on the issue of the relocation of the Angelo J. Rossi bust. First, I want to acknowledge James Haas of the City Hall Preservation Advisory Commission for proposing that someone get in touch with the Rossi family back when the discussion first arose about moving his bust. And I want very much to thank Jill Manton, Director of Public Art for the Art Commission, for her dogged efforts in finding me and then meeting with me at City Hall on two occasions with Ellen Schumer to discuss options for the location of the Rossi bust.

The unfortunate thing is that Jill didn't find me until some time last fall and we didn't meet until late in December and then earlier this month. We were never able to agree on a suitable location for his bust that was commensurate with his legacy to the City—that either it stay where it is or in niche nearby or be moved back to the location where it resided for half a century after its dedication in 1949 until it was inexplicably moved sometime after the year 2000 to its present location. On February 7th the Advisory Commission moved to approve the location of the Milk bust in the niche currently occupied by the Rossi bust, without a resolution on the disposition of the Rossi bust.

The main reason for the current difficult situation, I believe, is the fact that all the parties that should have been informed weren't aware that the relocation was being considered until just recently. I fully recognize and concur with the importance of Supervisor Milk's place in the City's history and the urgency of a resolution to this issue due to the May 22nd dedication. Milk is a significant figure in the history of San Francisco. But so is Angelo Rossi. I am hoping that one of the options that I and others consider viable can be agreed upon before the bust placements are set in stone so that this doesn't burgeon into a conflict that none of us wants.

With the committee's permission, I'd like to share with you an e-mail I sent to Mayor Newsom yesterday that pretty much sums up what I wanted to say to you today.

To the Honorable Gavin Newsom, Mayor of San Francisco

Dear Mayor Newsom,

I am writing you because of a situation that has developed over the last several months regarding the placement of busts in City Hall. As you are probably aware, a bust of Harvey Milk is to be dedicated in City Hall on his birthday, May 22nd.

The reason I'm writing you is that the proposed location of the Milk bust is where the bust of former Mayor Angelo Rossi currently sits. Rossi, who is my grandfather, was mayor of San Francisco for 13 years (from 1931 to 1944), one of the most challenging and turbulent, yet exuberant, eras of the City's history (years marked by the end of Prohibition, the Depression, labor strife, building of the bridges, Pearl Harbor, WWII,



etc.). Many of today's most cherished corners of the City were the result of the WPA and CCC funds he fought relentlessly to obtain for the City nearly three quarters of a century ago. He also kept the City in the black all through the Depression while maintaining the lowest tax rate of any U.S. city of comparable size. Many other mayors, including New York's Fiorello LaGuardia, sought his counsel. He was compassionate, progressive, fair, honest, and the first mayor of Italian descent among the 10 largest U.S. cities. Talk to a broad cross-section of native San Franciscans in their 80s and 90s and you'll learn how highly regarded he was.

I was not informed of the bust shuffling until late last fall after many discussions had already taken place. I am very concerned about the rush to place the Milk bust in a spot where there has been no resolution on where the bust that is already there should deservedly go. I feel that this did not go through the public due diligence that it deserved. There are many people and organizations throughout the community who care about the legacy of Angelo Rossi and are concerned about the outcome of this. Can you advise me on how this can best be resolved to the satisfaction of all parties involved?

I don't want to see this become some big controversy. Both of these men's legacies deserve better than some tempest in a teapot. I am in total agreement that Harvey Milk deserves this honor. The issue is that Angelo Rossi deserves to retain his prominent place in the halls of San Francisco's City Hall. I'd be happy to talk with you about this further. My number is 650-341-2773. I look forward to your reply.

Regards, Rose Marie Cleese

This morning I received an e-mail from a Silicon Valley leadership consultant who had this to say: Quote  
Thanks for updating me on the Rossi bust progress. May I suggest that you drive a stake in the ground on the issue of an appropriate process to protect San Francisco history for its people and keep it from getting lost? This is not just about visual arts, it's about the heritage of the people of the city. The now-you-see-it-now-you-don't story of the city, especially for the currently less-known but extremely important pieces that explain how the City became what it is and the people who created it - well, that's just unacceptable. End-quote

I hope that this issue can have a win-win resolution for all concerned and that the historical component can be given the weight it deserves. There would be many more people here today to weigh in on this issue if I had known about this meeting sooner than last weekend. Several historians and representatives from various civic organizations wanted to attend but they were unable to rearrange their schedules on such short notice. In the meantime, I have copies of a couple of documents that I was able to locate, somewhat hurriedly, that I would like to give all the members of this committee so that you can know something of Rossi's legacy, how his bust came to be, and why it's so important to me and so many others as to its location in the City Hall of the city that he devoted his life to. Thank you so much for your time.

# THE ARGONAUT

JOURNAL OF THE SAN FRANCISCO MUSEUM AND HISTORICAL SOCIETY





# W.P.A. CONSTRUCTION IN SAN FRANCISCO (1935-1942)

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By Timothy Keegan

**I**n his annual message to Congress on January 4, 1935, President Franklin D. Roosevelt made the following declaration:

The lessons of history, confirmed by the evidence immediately before me, show conclusively that continued dependence upon relief induces a spiritual and moral disintegration fundamentally destructive to the national fiber. To dole out relief in this way is to administer a narcotic, a subtle destroyer of the human spirit...Work must be found for able-bodied but destitute workers...We must preserve not only the bodies of the unemployed from destruction but also their self-respect, their self-reliance and courage and determination...The Federal Government must and shall quit this business of relief.

On May 6, 1935, with the placement of his signature on Executive Order No. 7034, President Roosevelt honored his promise by creating one of the most beneficial relief programs in the history of our country, the Works Progress Administration.

Sweeping in its scope (everything from road construction to mural and other public art commissions, building outhouses in rural areas, and instructing housewives in the domestic sciences was covered under the program), the Works Progress Administration (W.P.A.) was also

remarkable in its simplicity. Cities and towns all over the country had two desperate desires: to get their citizens back to work, and to shore up the infrastructural needs of their communities that had languished since the onset of the Great Depression in 1929.

The guidelines for the program were also relatively simple. In order to be employed by the W.P.A. one had to be at least eighteen years old, unemployed and not on relief, physically fit, and in possession of the work skills required for the job undertaken. Only one person per family could work for the W.P.A. and, when candidates seemed equally matched, preference was to be given to veterans, their widows (unless remarried), and the wives of unemployed veterans.

The community seeking assistance supplied the labor and materials, and the federal government paid the majority of a project's expenses (the difference was paid by the requesting community, or "sponsor"; in California's case, the average split was approximately 67.2% / 32.8%). Once a project was complete, it was the sole possession and responsibility of the sponsor community. Honoring the separation of church and state, the W.P.A. was prohibited from constructing houses of worship. Funding was also to be used strictly for non-military purposes, but as the United States edged closer to World War II those lines were inevitably blurred.

San Francisco, as battered by the Great Depression as any other American city, was anxious to participate in the President's new relief

the W.P.A. If it is possible to get a permit to land the employees on the government dock, which is seldom used, it would be much...safer and also situated near to work...We hereat submit our figures on a daily basis of carrying W.P.A. employees from foot of Buchanan Street, San Francisco, to Material Deck on Marin side.

The rate for carrying 100 passengers was 18 cents per round trip, per passenger.

## MAYOR ANGELO ROSSI

No account of the W.P.A.'s history in San Francisco would be complete without acknowledging Mayor Angelo Rossi's contributions to these programs. A native of California (Volcano), his family moved to San Francisco when he was twelve, and his entire adult life was spent in public service to the city (Director of the Downtown Association; Board member of the Playground Commission; member of the Board of Supervisors; Mayor).

As Mayor of San Francisco from 1931 to 1944, Rossi shepherded the city through the economic and psychological difficulties of the entirety of the Great Depression. The *San Francisco News* reported on December 19, 1932 that San Francisco was the only major city in the United States to end the year with a treasury surplus, and, the year before, had even managed to reduce taxes.

Mayor Rossi, though a Republican, was a dedicated proponent of the W.P.A. An October 26, 1935 headline in the *San Francisco Examiner* declared "Rossi Given Credit For WPA Wages In S.F." and went on to explain:

On the eve of today's meeting of 200 labor leaders to discuss WPA wage scales in California, Mayor Rossi yesterday was given full credit for establishment of prevailing wages on Federal projects here...The tribute came from Frank Y. McLaughlin, State WPA administrator, who said: "Neither the administration as a whole, nor I as an individual, deserves the

credit for the higher wage scale in San Francisco. That credit belongs entirely to Mayor Rossi."

The acquisition of W.P.A. funds is somewhat analogous to organizations' modern day quest for grant money – there is only so much money to go around, and only those who ask the right questions and open the right doors are the recipients of the much sought-after funds. Mayor Rossi was indefatigable in his quest for federal funds for city projects. San Francisco newspapers throughout his years as mayor carry innumerable references of his trips to Washington, D.C. in pursuit of W.P.A. funding.

In his Annual Message of January 8, 1936, Mayor Rossi writes:

I am happy to announce that nearly all citizens of San Francisco eligible under the Works Progress Administration, are now engaged in gainful occupation of a character commensurate with their abilities and previous business and professional training. San Francisco, at this time, is the only one of the Pacific Coast municipalities which has been able to comply fully with the Federal program. The morale of those affected has been admirably maintained and the added payrolls are giving great stimulus to all local business interests and enterprises.

San Francisco was fortunate to have such a passionately dedicated advocate of the W.P.A. in City Hall during the agency's brief years of service.

## ZOOLOGICAL GARDENS/ AQUATIC PARK

San Francisco's two most ambitious original W.P.A. undertakings book-end the city with almost perfect symmetry – Aquatic Park in the northeast corner, and the San Francisco Zoo in the southwest. They also supplied the city with the W.P.A. era's most controversial moments in San Francisco.



Angelo J. Rossi

FUNERAL SERVICES

APRIL 7, 1948



DEDICATORY SERVICES

JUNE 9, 1949

*Published by*  
ANGELO J. ROSSI MEMORIAL COMMITTEE  
WILLIAM P. WOBBER, Chairman  
WALTER MCGOVERN, Vice Chairman  
DR. THOMAS R. CREELY, Treasurer



**A**NGELO J. ROSSI was born January 22, 1878, in Volcano, Amador County, California, and educated at North Cosmopolitan School (now Hancock School), San Francisco. He and Grace Mabel Allen (a native of Chico, California) were married in Old St. Mary's Church, San Francisco, April 16, 1902. They have three children: Mrs. Eleanor Grace Reno, Clarence Angelo Rossi and Mrs. Rosamond Cleese.

Mayor Rossi began work as an errand boy for the firm of Carboni & Monti, florists, in San Francisco, at an early age and later became a member of its successors in business, being president of Angelo J. Rossi, Inc., at the time of his death.

The late Mayor was once the president of Dante Hospital, a director of Florists Telegraph Delivery Association, director of the San Francisco Advertising Club, an organizer and director of the Down Town Association (president, 1920-1921), foreman of the San Francisco Grand Jury in 1928.

Angelo J. Rossi began his public service in 1914, when appointed a member of the San Francisco Playground Commission. Elected a member of the Board of Supervisors in 1921, and served as chairman of the finance committee. Was instrumental in organizing and passing, in 1922, legislation providing for a municipal bureau of supplies wherein all purchases for the city and county were centralized. Re-elected supervisor in 1929, becoming chairman of the finance committee of the board. Upon the election of Mayor James Rolph, Jr., as Governor of California, Angelo J. Rossi was elected Mayor of San Francisco by the Board of Supervisors, being inaugurated on January 18, 1931. Was re-elected Mayor in 1935 and, again, re-elected in 1939. He received an honorary degree of LL.D. from the University of San Francisco in 1935.

Angelo J. Rossi was a member of Stanford Parlor No. 76, Native Sons of the Golden West, serving as grand marshal of the Native Sons parade in 1910, and was chairman of the Admission Day Celebration in 1925. He died in San Francisco on April 5, 1948. Burial was from St. Mary's Cathedral, on April 8, 1948, with entombment in Holy Cross Cemetery.

PROCEEDINGS  
ATTENDING THE  
FUNERAL OF

Angelo J. Rossi

ROTUNDA OF CITY HALL - SAN FRANCISCO

APRIL 7, 1948



← Note of clarification: When ATR was inaugurated on 1/18/31, that was to fill out the last year of Jimmy Jim = Rolph's term when he was elected governor. Angelo had to run for office almost immediately for the Nov. 1931 elections. So he was actually elected by the people 3 times: in Nov. '31, Nov. '35, and Nov. '39. (The statement to the left is not totally accurate.)



## MEMORIAL SERVICES

HELD UNDER THE AUSPICES OF

STANFORD PARLOR No. 76

NATIVE SONS OF THE GOLDEN WEST



## DEGREE TEAM

CARL J. BOEGERSHAUSEN, *Acting President*

CHARLES ELMER COLLETT, *Acting Junior Past President*

GINO LUCCHESE, *Acting First Vice President*

CHARLES S. PERRY, *Acting Marshal*

PAUL WALTL, *Vocalist*

HERBERT BERGMAN, *Organist*

ARTHUR T. POHEIM, *Chairman*

WALTER McGOVERN, *Eulogist*

# ADDRESS

*by*

WALTER McGOVERN

CITY HALL, SAN FRANCISCO, CALIFORNIA

APRIL 7, 1948

UPON THE OCCASION OF THE PUBLIC OBSERVANCE  
OF THE DEATH OF

ANGELO J. ROSSI

FORMER MAYOR OF SAN FRANCISCO

LADIES AND GENTLEMEN:

Once again the soul of a devoted son of California has been summoned to the throne of the Eternal God and we, who knew him well and loved him much, are gathered here with Mayor Robinson and the members of his administration, and other representatives of government, to say goodbye to a great and a good man.

It is fitting and proper that these ceremonies, in this public temple where Angelo J. Rossi rendered his great service to the people of the city he loved, should be under the auspices of the Native Sons of the Golden West, that great patriotic fraternal society of which he was a loyal and devoted member.

We learn from the words of the ritual, that we have just heard, that man stands powerless before the eternal judgment of God.

In fact, the utter futility of mere words is nowhere so apparent as in the presence of death. Yet, it would not be just that such a man as Angelo J. Rossi should leave the scene of his earthly labors and join the endless cavalcade of eternity without some

civic expression of the public regard in which he is held by the people whom he served and led.

So, in this presence, surrounded by many loyal friends who, in his lifetime, shared his victories and suffered his defeats, we humbly pay this tribute of farewell.

The man who lies before you was a true San Franciscan. Born of pioneer parents in a modest home, he came from those who worship God and loved their country. His early lot was labor, and although he reached the heights and sat at the tables of the mighty, it was characteristic of this man that he never forgot the teachings nor the friendships of his youth.

Reared in the hard school of adversity, his outstanding characteristics were kindness and honesty. As the Mayor of San Francisco for thirteen years, it was his duty to lead his people in many a hard-fought contest in the arena of public opinion, where passions rose and opposition often became bitter; but, throughout it all, he was the personification of tolerance and understanding. He fought without hate. There was no spite in his soul nor grudge in his heart.

The name of Angelo J. Rossi is carved in imperishable letters in the glorious history of San Francisco. The magnificent public buildings, the great park development, the playgrounds and the schools, the boulevards and the bridges, and the innumerable municipal improvements that were born and developed during the era of his leadership are, in themselves, a worthy memorial to this hard-working and farsighted public servant who loved his city with a deep devotion.

Greater even than these, however, is the unselfish example of public service of this man of vision and of industry. The life

that he lived and the work that he did is a pattern of devotion for all who now and hereafter shall serve our San Francisco.

Angelo J. Rossi held aloft the torch of integrity in public place.

None was so mean as to challenge his honesty. His errors were the mistakes of human judgment—never the sins of disloyalty or plunder. In an age of materialism he was unconcerned with wealth, for he was an unselfish man.

It is a significant fact—and it can be found in the record for those who may doubt—that in the bitterly fought political campaigns of yesteryear, when the personality of Angelo J. Rossi was the issue of the hour, when bitter words were uttered, his opponents, although inflamed with the fire of battle, always conceded on every occasion that Angelo J. Rossi was an honest man and that no suspicion of improper conduct attached to his personal life—that his reputation for integrity was above suspicion.

Admittedly he nursed a passion for public service but his ambition was as pure as the snows of the High Sierra on whose bosom he first saw the light of day. He wanted to serve the people he loved and he served them with fidelity.

This man was upright, enlightened and forward-looking. He believed wholeheartedly in the future of San Francisco and, in his vision, our home by the Golden Gate would ever be the romantic and dominant Queen of Pacific Sea.

His personality was rich in the attributes of American manhood. To his friends he gave the limitless treasure of his love and affection. These friendships were as cosmopolitan as the city he served, Jew and gentile, protestant and Catholic, men of all races and colors and creeds won his friendship and gave him theirs.

To his opponents he was fair and just and always without malice or revenge. He was the idol of his family, whose grief in



this sad hour would be inconsolable were it not for their sweet memories of a devoted husband and a loving father. In their behalf, I now convey their thanks and appreciation to Mayor Robinson and to the many friends for numerous kindnesses and courtesies extended during these sad hours of bereavement.

Our departed friend was too big to abuse the power that was his. He was laborious, just and sincere. He recognized his duty to God and to all men. Always he possessed a tender heart. As he dwells in the everlasting hills of eternity we know that his memory shall always be an inspiration and guide to San Francisco and to those who shall lead her to the heights of destiny—those heights that ever were the dream of Angelo J. Rossi.

It has been said that when Mayor Rossi laid down the gavel of his official authority he ended an era of the San Francisco that was. That is for time to determine. But, in the fullness of that time and in the judgment of those who will appraise his accomplishments, it will be found that the years during which Angelo J. Rossi served his city ever will be known as the era of tolerance and understanding, kindness and good will, progress and vision.

Angelo J. Rossi was neither vain nor arrogant. He loved all living things. He was ever concerned with helping the underprivileged, and, with a willing hand, he aided the downtrodden and the oppressed.

Some men seek greatness in the field of battle, others in the world of sports. Some men want power for the material luxury it will bring, and others for the security it will give. This man wanted leadership only to the end that it would be an instrument for helping his city and its people. He took joy in the mere art of helping, and he gave his all for his fellow men.

We can see him now as he lived in other days—in the days of his power and his success. We can call to mind his service on the Board of Supervisors, on our city commissions, in the office of Mayor. We shall remember his familiar smile, his hearty salutation, his sincere handclasp. With us his friendship will ever be a bright, glittering star in the nights of uncertainty that lie ahead.

Self-reliant, resourceful and true, Angelo J. Rossi had the genius for leadership that ever inspired confidence and led men to better things. Tolerant, kindly and forgiving, he was loved by thousands and his passing will make a void that can not be filled.

San Francisco is richer that he lived. We are poorer that he has gone. Angelo J. Rossi gave so much of himself to others that we can but wonder at his love of humanity. To young and to old, to rich and to poor, to high and to low, he was a true friend in the best sense of the word.

As scores of memories crowd our minds in this parting hour, our thoughts dwell on our departed friend, this leader in our civic life, of his work and of his accomplishments. This is neither the time nor the place to discuss the kind of permanent personal memorial that San Francisco undoubtedly will erect to honor his memory, but we know that a grateful people will never forget their faithful servant, who is now about to enter into the everlasting life.

It is hard to believe that Angelo J. Rossi is gone. He grew bigger as he grew older—a true test of greatness. His memory will ever be green in our thoughts.

Until his character can be more appropriately appraised let us say of him, in the language of the bard:

*His life, was gentle and the elements so mixed in him  
That Nature might stand up and say to all the world,  
This was a man!*

PROCEEDINGS  
ATTENDING THE

UNVEILING OF THE MEMORIAL TO

*Angelo J. Rossi*

ROTUNDA OF CITY HALL, SAN FRANCISCO

UNDER THE AUSPICES OF

ANGELO J. ROSSI MEMORIAL COMMITTEE

JUNE 9, 1949



From MAYOR ELMER E. ROBINSON  
to BOARD OF SUPERVISORS

To the Honorable Board of Supervisors  
of the City and County of San Francisco

Gentlemen:

A group of personal friends and admirers of former Mayor Angelo J. Rossi, headed by Hon. William P. Wobber, have consulted me respecting a proposed memorial to our former Mayor to be installed in some appropriate place in the rotunda of our City Hall.

It has been suggested that the same be comparable to other memorials to departed citizens heretofore installed, and that the plans and location therefor will first be submitted to the San Francisco Art Commission as well as to other proper city officials having charge of such matters, for their approval.

It is intended that the expenses of erecting the same shall be raised by private subscription without cost to the taxpayers.

It is my opinion that the public services of Angelo J. Rossi, rendered by him as city commissioner, grand jury foreman, member of the Board of Supervisors and Mayor of San Francisco for thirteen years, warrant such recognition of his life and work as a faithful public servant.

I therefore ask your honorable board to give its approval to this undertaking by appropriate action, in which event I shall be happy to appoint a citizens committee charged with the responsibility of carrying out this worthy objective.

Respectfully submitted,

ELMER E. ROBINSON,  
Mayor



SUPERVISOR GEO. CHRISTOPHER  
INTRODUCES A RESOLUTION TO  
BOARD OF SUPERVISORS

*Resolution No. 7407, authorizing the acceptance and installation in the Rotunda of the City Hall of the City and County of San Francisco, as a gift, of a permanent memorial to Angelo J. Rossi, former Mayor of San Francisco.*

Be it ordained by the people of the City and County of San Francisco as follows:

The Mayor, the Chief Administrative Officer, the members of the Art Commission and such other officers and such employees of the City and County of San Francisco whose duties may relate hereto, are hereby directed, authorized and empowered to receive, on behalf of the City and County of San Francisco, as a gift, a permanent memorial to the memory of the late Angelo J. Rossi, former Mayor of San Francisco, the same to be installed in an appropriate place in the Rotunda of the City Hall, without cost to the City and County of San Francisco, at a place to be selected by the Mayor and the Chief Administrative Officer, said memorial to be approved, in form and substance, by the Art Commission.





INVITATION TO SERVE ON  
MEMORIAL COMMITTEE

OFFICE OF THE MAYOR  
SAN FRANCISCO

Honorable Elmer E. Robinson  
Mayor of San Francisco

cordially invites you to serve on the

Angelo J. Rossi Memorial Committee

Mr. William P. Wobber, Chairman

and to attend the

unveiling ceremonies of the Memorial to the

Twenty-eighth Mayor of San Francisco

Rolunda of the City Hall

Thursday, June 9th, at 4:00 o'clock

Nineteen hundred forty-nine



Angelo J. Rossi

PROGRAM

ATTENDING THE  
UNVEILING OF THE

ANGELO J. ROSSI MEMORIAL

SAN FRANCISCO CITY HALL

JUNE 9, 1949

ANGELO J. ROSSI MEMORIAL COMMITTEE

ANGELO J. ROSSI

ORDER OF EXERCISES

BORN: Volcano, Calif. January 22, 1878.

MARRIED: April 16, 1902, to Grace Mabel Allen.

CHILDREN: Mrs. Eleanor Grace Reno,  
Clarence Angelo Rossi, and  
Mrs. Rosamond Clees.

PUBLIC SERVICE: 1914—Playground Commission.  
1921—Board of Supervisors.  
1929—Reelected Board of Supervisors.  
1931—Mayor.  
1935—Reelected Mayor.  
1939—Reelected Mayor.

DIED: In San Francisco, April 5, 1948.

MEMORIAL SERVICES: City Hall, April 7, 1948.  
Auspices of Stanford Parlor No. 76, N.S.G.W.

BURIED: From St. Mary's Cathedral, on April 8, with  
entombment in Holy Cross Cemetery.

Music—"Elegie" . . . . . Massenet

INVOCATION . . . . . Reverend Merlin J. Guilfoyle

PRESENTATION OF MEMORIAL . . . . . Wm. P. Wobber  
Chairman

ACCEPTANCE . . . . . Honorable Elmer E. Robinson  
Mayor of San Francisco

Music—"Ave Maria" . . . . . Gounod

Address . . . . . Honorable Dion Holm  
City Attorney—San Francisco

Music—"Adoration" . . . . . Borowski

UNVEILING OF MEMORIAL . . . . . Honorable Elmer E. Robinson

Music—"Memories" . . . . . Van Alstyne

Music by the San Francisco Municipal Orchestra, Phillip Sapio, Conductor

Ruth Cravath was chosen as the sculptor for the portrait in bronze, because of her recognized ability and long experience in the making of successful sculpture portraits.

She was a member of the San Francisco Art Commission from 1937 to 1943, and has been a member of the faculty of the California School of Fine Arts since 1927.

Joseph Musto Sons-Keenan Company was selected to do the marble work.

## PRESENTATION OF THE MEMORIAL

*by*

WILLIAM P. WOBBER

## INVOCATION BY

FATHER MERLIN J. GUILFOYLE

Lord God, Who rules the destinies of nations, look down upon this City Hall of San Francisco. Long has it lifted its beautiful dome to the heavens, while serving the common good of our citizens.

We thank Thee for the faithful servants who have spent their lives in this hallowed Hall, serving the commonwealth.

We are reminded today of Thy good and faithful servant, the Honorable Angelo J. Rossi. Grant that he may enjoy the reward of his many good deeds. May this portrait of His Honor, the former Mayor of San Francisco, be to us a symbol of our glorious past and a pledge of a hopeful future.

May Saint Francis, the Patron of San Francisco, send down his blessing upon the City of his adoption — reminding us all that we are travelers in this life, with a temporary residence in an earthly city, and future citizens with the Saints of Heaven.

*Amen.*

Ladies and Gentlemen:

When Angelo J. Rossi passed away, on April 5th of last year, there was a widespread feeling that a fitting testimonial to this faithful public servant should be placed in our City Hall, where our departed friend devoted so much of his time in the interests of our people.

I have been honored by being selected chairman of the Angelo J. Rossi Memorial Committee, appointed by Mayor Elmer E. Robinson at the request of the Board of Supervisors.

The resolution was introduced in the Board by Supervisor George Christopher.

It was determined that the cost of this memorial should be distributed as widely as possible among those who knew Angelo J. Rossi, and loved him for his many virtues.

Assisted by Walter McGovern, vice-chairman of the committee, and Dr. Thomas R. Greely, our treasurer, we consulted with the Art Commission of San Francisco, with Mayor Robinson, with Chief Administrator Thomas A. Brooks, and with others who have charge of such matters.

The Art Commission laid down certain rules which we have followed.



At this time I want to thank all those who have contributed their time and made their financial contributions to this worthy cause.

I want particularly to mention that Ruth Cravath was chosen as the sculptor of this portrait of Angelo J. Rossi because of her recognized ability and life-long experience in the making of successful sculpture portraits. This lady was, herself, a member of the Art Commission from 1937 to 1943. She served under Mayor Rossi and knew him well.

And now, in behalf of you donors, whose generous contributions have made this sculpture portrait of our late Mayor possible, I have the honor to present to the people of the City and County of San Francisco this lasting monument of our departed friend, Angelo J. Rossi. At this time I entrust it to the safekeeping of our city officials, and I now call upon the Mayor of our city and county, the Honorable Elmer E. Robinson.

MAYOR ROBINSON.

★

## ACCEPTANCE ADDRESS BY HONORABLE MAYOR ELMER E. ROBINSON

Mr. Chairman, Reverend Father Guilfoyle, Mrs. Rossi,  
Distinguished Guests, Ladies and Gentlemen:

It is a privilege of which I am deeply sensible, to accept, in the name of all the people of San Francisco, this memorial to Angelo J. Rossi, Mayor of San Francisco from 1931 to 1944.

I shall not intrude upon the province of the speaker of the day, Honorable Dion Holm, at these exercises. As Mayor of San Francisco, accepting a memorial to one of my predecessors in office, I can assure you how deeply moving this ceremony is to me.

You, who are here today, have made this memorial possible. It is to your lasting honor that you have not forgotten one who served our people and our city with such wholehearted devotion for so many years. Too often it happens that a man's deeds slip imperceptibly into oblivion. But the friends of Mayor Angelo J. Rossi, impelled by affection, no less than by admiration, have made it impossible that the memory of this great public servant should be forgotten.

Angelo Rossi served our city through the terrible times of depression and war. The plans, the visions and the dreams he had for a greater San Francisco had to be deferred because of the sharp and imperative curtailments occasioned first by the depression and then by the war.

I shall never forget the wholehearted patriotism of this man when I called him from retirement in February, 1948 and asked him to serve as chairman of the great patriotic exercises attendant upon the arrival of the Freedom Train in San Francisco. He accepted. He gave of himself, he gave of his time and he gave of his energy without stint and with no thought for his personal convenience. Morning meetings, afternoon meetings, night meetings found Angelo Rossi actively presiding and discharging the responsibility which I had asked him to assume.

His leadership in that week of rededication to the principles of American Democracy made that week a tremendous and significant patriotic success.

To the very end Angelo Rossi remained a generous and able public servant.

I accept this memorial in the name of the people of San Francisco.

May it symbolize the enduring friendship of all who knew and loved the man.

To those who, now and through the long future, shall serve the people of San Francisco, may this memorial be to them a challenge to match the unfailingly generous devotion which he brought to the service of the people of San Francisco.



ADDRESS BY  
CITY ATTORNEY DION R. HOLM

Chairman William P. Wobber, Your Honor Mayor Elmer E. Robinson, Federal, State and City Representatives, Ladies and Gentlemen:

You and I are here for the purpose of placing in this magnificent City Hall a statue of Angelo J. Rossi. The work is the result of the artistic effort of Ruth Cravath, our renowned sculptor, who faithfully served on the Art Commission of the City during part of the time Angelo J. Rossi was Mayor.

It was my privilege to preview this work, which is sculptured with great skill and fittingly will remind all, for ages to come, of one who was very dear to us and whom we called friend. While the bust is molded from bronze, exquisitely done, it fails in one respect only, and that is, it cannot reflect the warmth of the heart of Angelo J. Rossi as husband, father, grandfather, mayor and the magic word friend. This he was to all of us, as well as to humanity at large. He loved all of God's creatures, was a most thoughtful and considerate husband, fine father, an over-indulgent, generous and doting grandfather.

It is my belief that the character of a man is truly evidenced by his attitude and relations toward his family and his friends. In moments of relaxation he loved to dwell upon his place of birth in Volcano, Amador County, which occurred on January 22, 1878, and while in a reminiscent mood he never failed to recount incidents that showed the deep respect and devotion to

his mother and father. Again this was an indication of the greatness of his character.

While attaining the highest gift that the people of San Francisco had within their power to bestow, Angelo Rossi never failed to speak of the difficulties that beset him as a youth and the struggles he went through to obtain a recognized position in the business world. He shared his talents with the public, beginning in 1914, when he served on the San Francisco Playground Commission; in 1921, when he was elected a member of the Board of Supervisors, serving as the Chairman of its highly-important Finance Committee; re-elected to that board in 1929, and finally chosen as Mayor of San Francisco by the Board of Supervisors to fill the vacancy which occurred when Mayor James Rolph, Jr. became Governor of California. This happened on January 18, 1931; and in 1935 the people re-elected Angelo J. Rossi as Mayor, and they did again in 1939.

The Lord saw fit to call him to give an account of his stewardship on April 5, 1948. We feel sure that he was judged fit to enter the Kingdom of Heaven as he lived and died in strict accordance with his faith, and his public and private records were unsullied.

This is not the place, nor does time permit, to recount the many extraordinary accomplishments made for the benefit of San Francisco and all California during his public servitude. His public life was indeed one of servitude, as he loved San Francisco and his State inordinately, and unselfishly gave, particularly to the people of San Francisco, long and arduous hours of labor for the betterment of all. Long before the expression "minority group" became current in our language, Angelo J. Rossi was the

exemplification of tolerance to all groups, irrespective of whether they were of high or low estate. The warmth and sincerity of his smile was indeed captivating, his hand clasp was firm and he possessed that great grace, a well-balanced sense of humor.

My words have poorly portrayed this great character and I have thus far dwelt solely upon his human traits.

In his capacity as a businessman and in public office, he always proved himself to be honest, sound and fair, and coupled with his soundness he had a tenacity of carrying on a conflict where the affairs of the City were involved, and when the point affected the welfare of San Francisco he fought intelligently, valiantly and in almost every instance successfully. He was a resourceful person and was thoroughly acquainted with the many intrigues and intricacies of municipal government. His accomplishments for the City he loved so dearly would take volumes to describe.

We accept this memorial with gratitude, so that those who come after us and did not have the good fortune of knowing him may inquire as to what manner of man he was and what were his accomplishments, and thus be prompted to say a prayer of thanksgiving for San Francisco having had Angelo J. Rossi.



## LIST OF DONORS

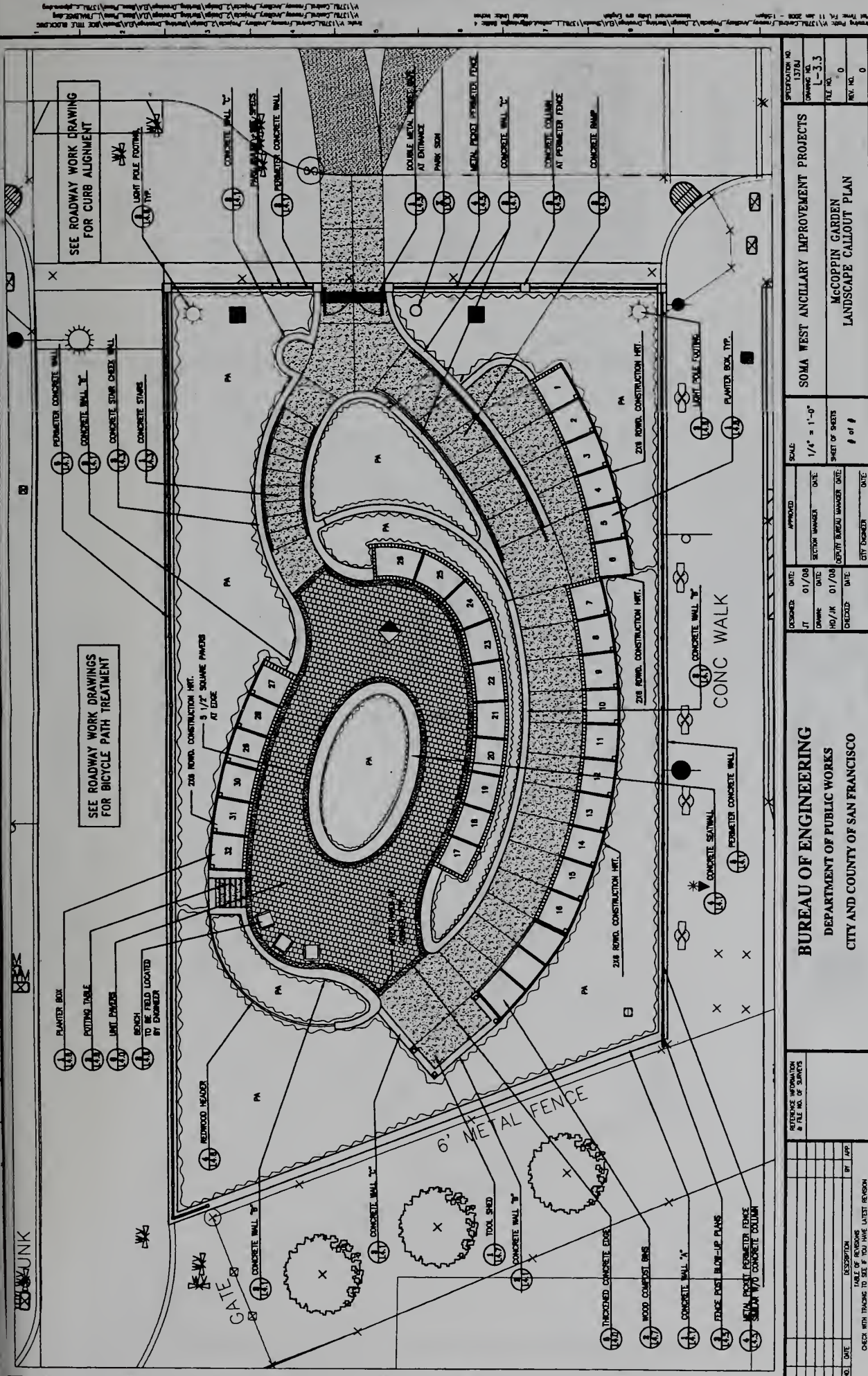
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 Stoneason Brothers

## RUTH CRAVATH, Sculptor (Mrs. Ruth Cravath Wakefield)

Ruth Cravath was chosen as the sculptor for this portrait in bronze of Past-Mayor Angelo J. Rossi because of her recognized ability among San Francisco artists and life long experience in the making of successful sculpture portraits. She has been a member of the faculty of the California School of Fine Arts, as a teacher of sculpture, since 1927. She was a member of the San Francisco Municipal Art Commission from 1937 to 1943, under the administration of Mayor Rossi. She was one of those who formed the San Francisco Society of Women Artists in 1925, and served two terms as its president from 1944 to 1946. Her portrait work in sculpture covers a long list, both public and private, from a bronze of Judge Trosper, which has stood at a highway junction in Cazadero, California, since the early 1920's, to a statue of Ste. Therese completed in 1946, which stands in the patio of St. Basil's Church, at Vallejo, California. She took part in the "art in action" activity at the Golden Gate Exposition and sculptured three figures for the group surrounding the Court of the Pacifica. Her work as a teacher, besides that mentioned, has included sculpture and art teaching at various times at Mills College; Dominican Convent, San Rafael; St. Rose Academy and Hamlin School, San Francisco. Her own education started in the public schools of her native city, Chicago, where also her art education began at the Chicago Art Institute. Later came a year at Grinnell College, Iowa, and several years of art studies at the California School of Fine Arts, San Francisco. She is the mother of twins, Elisabeth and Sam Bell IV Wakefield, born in 1928, in San Francisco.







REFERENCE INFORMATION FILE NO. OF SURVEYS		DESIGNED: DATE: 01/08 BY: JT		APPROVED: DATE: 01/08 SECTION: 100/100		SCALE: 1/4" = 1'-0"		SOMA WEST ANCILLARY IMPROVEMENT PROJECTS	
NO. DATE DESCRIPTION		CHECKED: DATE: 01/08 BY: HO/JK		DATE: 01/08 DESIGN: BUREAU		SHEET OF SHEETS: 8 of 8		McCoppin Garden LANDSCAPE CALLOUT PLAN	
TABLE OF REVISIONS CHECK WITH TRACKING TO SEE IF YOU HAVE LATEST REVISION		NO. DATE DESCRIPTION		BY: APP: DATE		SPECIFICATION NO. 1378J		DRAWING NO. 1378J	
						FILE NO. 0		REV. NO. 0	

Project Title: V-1378J Control, Planning, Design, Construction, Maintenance, Operation, and Demolition of the McCoppin Garden  
Drawing No. 1378J  
File No. 0  
Rev. No. 0  
Scale: 1/4" = 1'-0"  
SHEET OF SHEETS: 8 of 8  
SOMA WEST ANCILLARY IMPROVEMENT PROJECTS  
McCoppin Garden  
LANDSCAPE CALLOUT PLAN  
BUREAU OF ENGINEERING  
DEPARTMENT OF PUBLIC WORKS  
CITY AND COUNTY OF SAN FRANCISCO  
DESIGNED: DATE: 01/08  
BY: JT  
CHECKED: DATE: 01/08  
BY: HO/JK  
APPROVED: DATE: 01/08  
SECTION: 100/100  
DESIGN: BUREAU  
SHEET OF SHEETS: 8 of 8  
SPECIFICATION NO. 1378J  
DRAWING NO. 1378J  
FILE NO. 0  
REV. NO. 0



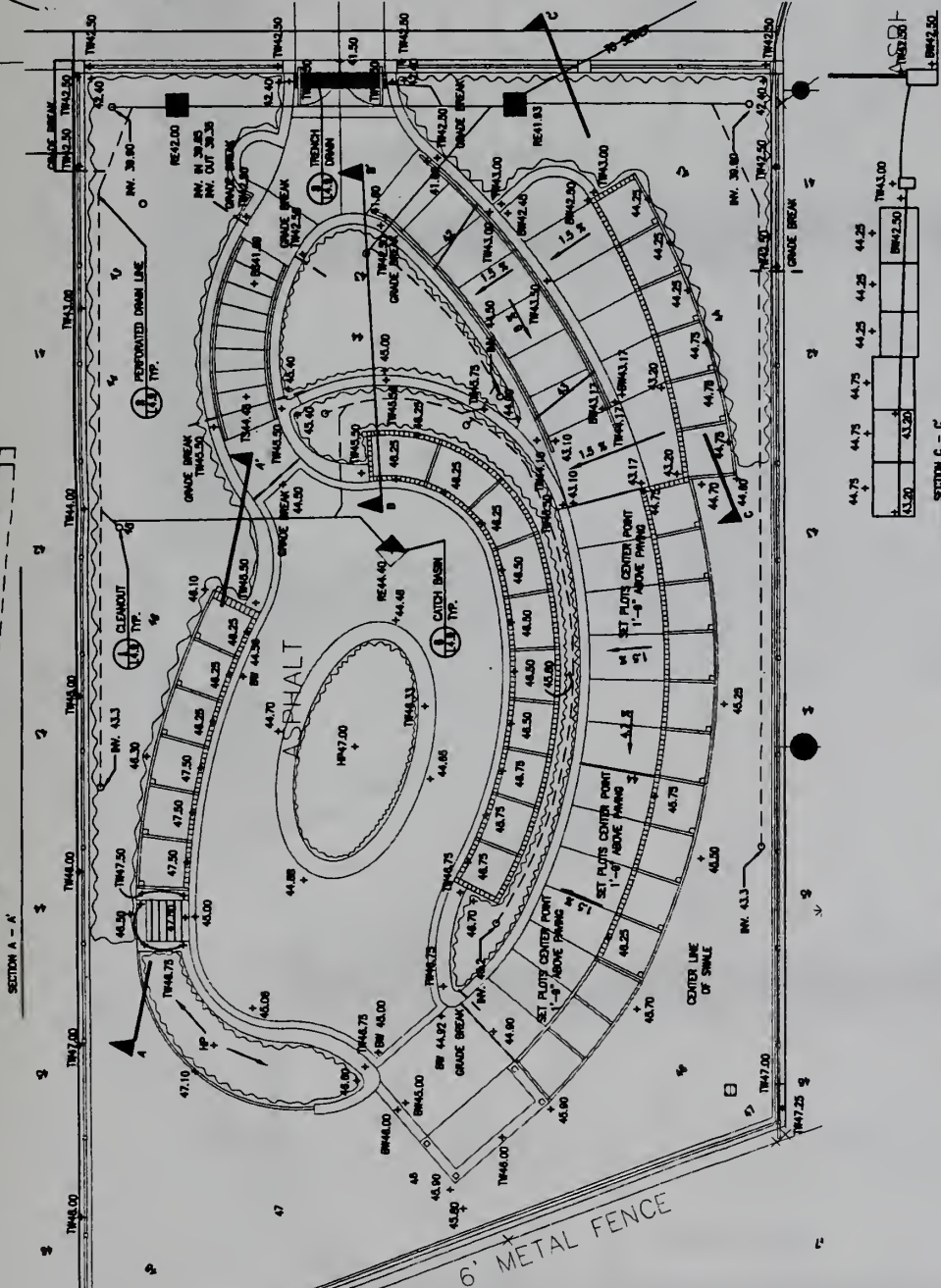




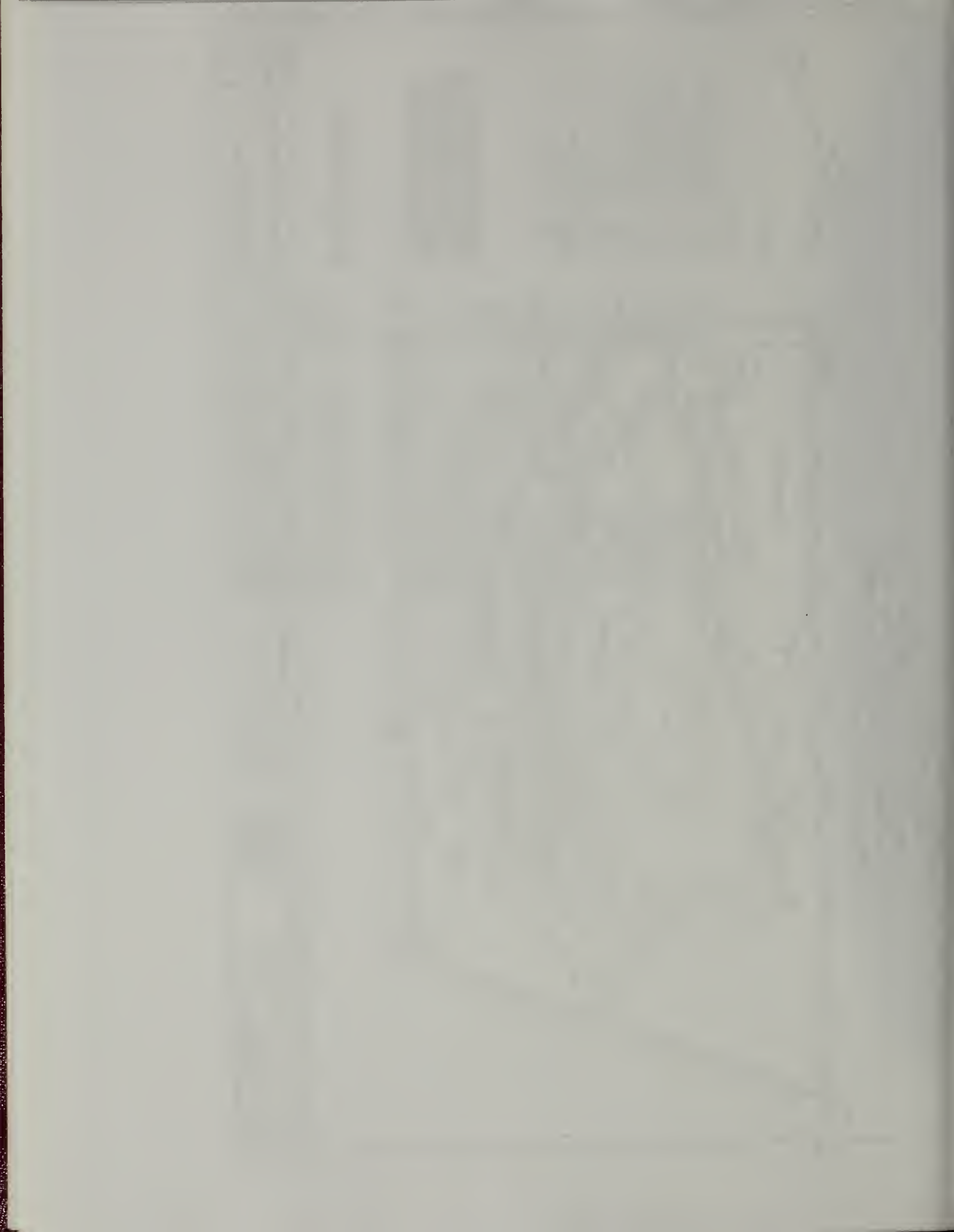
PROPOSED ELEVATION @ FINISH GRADE	+ 43.40
SOLID DRAIN PIPE, SEE SPECS	
PERFORATED DRAIN PIPE, SEE SPECS	
TOP OF WALL, BOTTOM OF WALL	
TOP OF STEPS, BOTTOM OF STEPS	
CLEANOUT	
CATCH BASIN	
PIPE ELEVATION	
TRENCH DRAIN	
DRAIN BOX	

CONNECT TO (C) SEWER MAIN ON VALDEZ ST AND INSTALL NEW MANHOLE PER DWP STANDARD PLAN 43.500 CH1 - (MANHOLE SIZE NOT REQUIRED) - AND SLOPES SECTION 307. INSTALL SIDE SEWER MAIN AND TYP. AT 2' FROM FACE OF CURB FOR SIDE SEWER MAIN TO BE 6" VITRIFIED CLAY PIPE, 30' SECTION WORK IN THE RIGHT OF WAY SHALL INCLUDE SARGOLTING, TRENCHING, BACKFILLING, COMPACTION AND RESTORATION OF THE STREET AND SIDEWALK IN ACCORDANCE WITH DWP STANDARD PLANS AND SPECIFICATIONS.

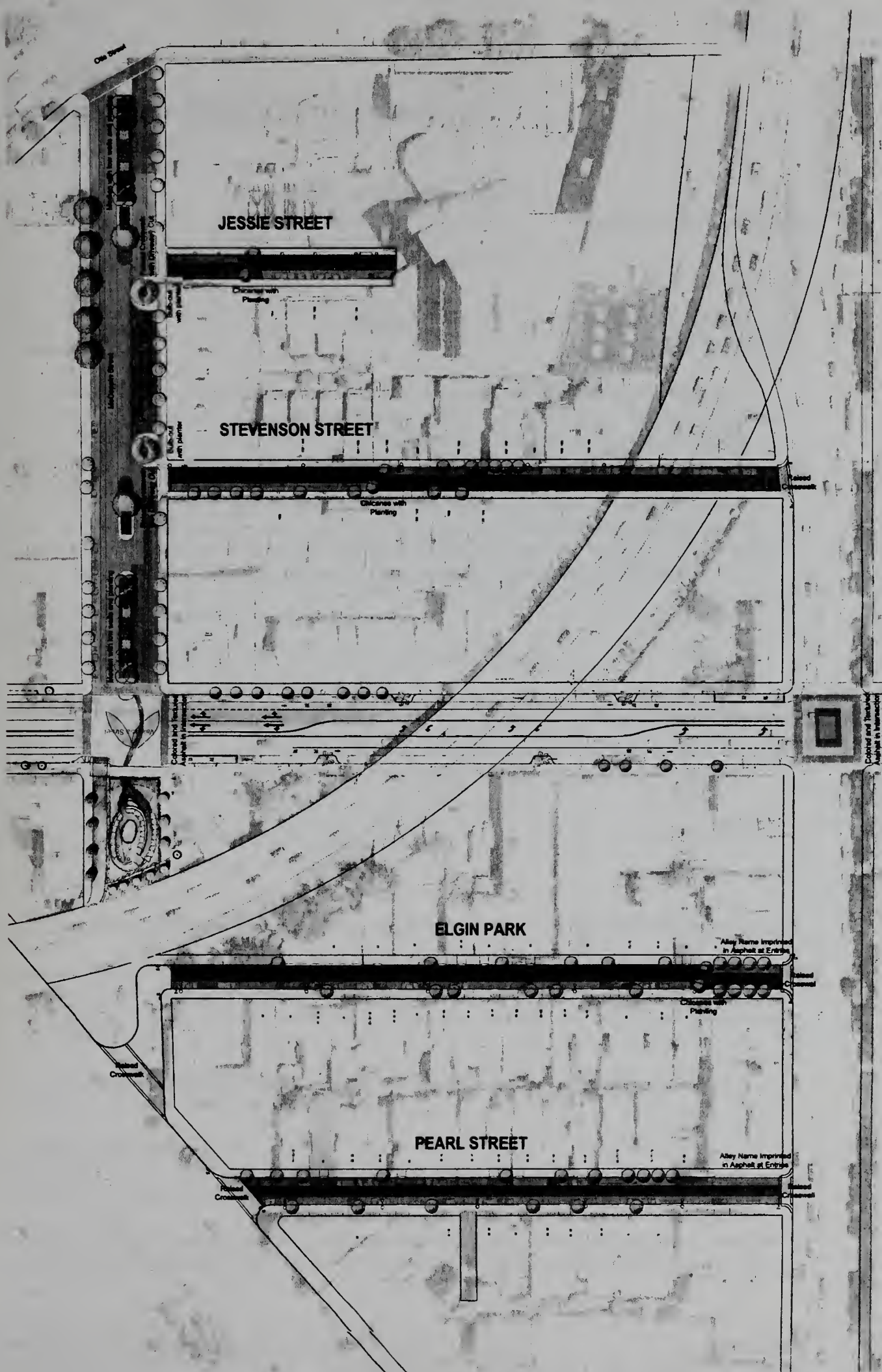
NOTE: PROVIDE 3" OF TOP SOIL IN ALL PLANTING AREAS TO WITHIN 2' OF TOP OF WALL, SEE SPECS.



SHEET NO. 1 DRAWING NO. L-3.2 FILE NO. 0 REV. NO. 0	
SOMA WEST ANCILLARY IMPROVEMENT PROJECTS MCCOPPIN GARDEN LANDSCAPE GRADING AND DRAINAGE PLAN	
SCALE: 1/4" = 1'-0" SHEET OF SHEETS: 1 of 1	DESIGNED: J.T. 01/08 CHECKED: HOF/JK 01/08 DATE: 01/08 CITY ENGINEER: DATE:
APPROVED: DATE: 01/08 SETTING MANAGER: DATE: 01/08 CITY ENGINEER: DATE:	
BUREAU OF ENGINEERING DEPARTMENT OF PUBLIC WORKS CITY AND COUNTY OF SAN FRANCISCO	
REFERENCE INFORMATION: NO. DATE DESCRIPTION TABLE OF REVISIONS: NO. DATE DESCRIPTION ORDER WITH DRAWING TO SEE IF YOU HAVE LATEST REVISION	









# San Francisco Arts Commission

March 19, 2008

## VISUAL ARTS COMMITTEE

Wednesday, March 19, 2008

3:00 p.m.

25 Van Ness Avenue, Suite 70

DOCUMENTS DEPT.

MAR 17 2008

SAN FRANCISCO  
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### Agenda

#### 1. Consent

1. Motion to approve an amendment to increase the budget for Scott Donahue's contract #POAR04000098 for the design, fabrication and installation of artworks for the Richmond Branch Library by an amount not to exceed \$1,000, for a new contract total amount not to exceed \$36,000, for additionally required engineering services regarding the safety of the artwork.

2. Motion to acknowledge, accept with gratitude, and expend a gift of \$2,000 from Friends of Duboce Park and \$1,500 from Hal Fischer and an anonymous donor for the fabrication and installation of an artwork designed by Susan Schwartzenberg and Michael Davis of a quotation from Harvey Milk on the east-facing wall of the Harvey Milk Center for Recreational Arts.

#### 2. Laguna Honda Hospital

*Susan Pontious*

Report on the work of artist Cliff Garten at Laguna Honda Hospital.

**Motion:** Motion to approve revised design in bronze for Cliff Garten's sculptural handrails.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into an agreement with Cliff Garten for \$238,108 to fabricate, transport and install 604 linear feet of bronze sculptural handrails.

#### 3. Harvey Milk Memorial Bust

*Jill Manton*

Staff Report

Discussion and staff report on the proposed location of the Harvey Milk Memorial Bust in City Hall.

**Motion:** Motion to rescind resolution 1001-07-278 approving location proposal for the Harvey Milk Memorial sculpture on a south-facing wall in the Van Ness lobby of City Hall pending approval of the site by the Harvey Milk City Hall Memorial Committee and the City Hall Preservation Advisory Committee.

**Motion:** Motion to approve the placement of the Harvey Milk memorial bust in the Board of Supervisors Ceremonial Rotunda in City Hall.

#### 4. Academy of Sciences

*Jill Manton*

Report on the progress of artist Maya Lin's public art project.

**Motion:** Motion to approve the final design proposal and budget submitted by Maya Lin for the suspended wire landscape sculpture to be fabricated from marine grade stainless steel tubing



approximately 5/8 inches in diameter to be installed in the exterior West Terrace of the Academy of Sciences for an amount not to exceed \$275,000 including fabrication, transportation and installation.

5. **Lake Merced Temporary Art in Natural Settings**

*Regina Almaguer*

Presentation by artist John Melvin on the Lake Merced Temporary Art in Natural Settings project.

**Motion:** Motion to approve final project proposal and authorization for the Director of Cultural Affairs to enter into an agreement with the artist for an amount not to exceed \$27,000 for an installation targeted for August, 2008.

6. **Randall Museum**

*Regina Almaguer*

Update on the Randall Museum panel.

**Motion:** Motion to authorize payment of an additional honorarium in the amount of \$250 each to the following artists Wang Po Shu, Walter Kitundu, and Charles Sower to submit a revised proposal for the Randall Museum public art project.

7. **Community Arts and Education Program poster**

*Dia Penning*

Presentation of a project of the Community Arts and Education program of poster designs submitted by the San Francisco Unified School District for display in kiosks on Market Street.

**Motion:** Motion to approve a project of the Community Arts and Education Program for an exhibition in kiosks on Market Street of posters submitted by the San Francisco Unified School District to be installed in April, 2008.

8. **Broadway Streetscape**

*Tonia Macneil*

Presentation of a 3 foot-by-3 foot photographic image of the proposed text layout for the sidewalk portion of Brian Goggin's work. Report on plans for related event at the San Francisco Museum of Modern Art.

9. **General Hospital**

*Susan Pontious*

Introduction of the project at General Hospital and an overview of art opportunities.

10. **Art on Market Street Program**

*Judy Moran*

Discussion of several artists under consideration to develop proposals for the Art on Market Street 2008-09 Programs.

11. **Collections Report: Project Updates**

*Allison Cummings/Carol Marie Daniels*

Report on the Francis Scott Key and Portals of the Past monuments. Report on the Crumpler Mura Conservation, Cider Press Monument and the Chamberlain/Hamilton Card Wall at the Main Library.

12. **New Business**

**13. Old Business****14. Adjournment**

MC 3/13/2008

**Notices**

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102 during regular business hours. INFO: Mary Chou (415) 252-3215.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100 - 2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness, Suite 220, San Francisco, CA 94102 - telephone (415) 252-3100, fax (415) 252-3112 and <http://www.sfgov.org/ethics>.

**KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE**

Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby, Jr. by mail to Interim Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415 554 7724; by fax at 415 554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).

Citizens interested in obtaining a free copy of the Sunshine Ordinance can request a copy from Mr. Darby or by printing Chapter 67 of the San Francisco Administrative Code on the Internet, <http://www.sfgov.org/sunshine/>.





Date: March 13, 2008

To: The Honorable Members of the Visual Arts Committee  
Cc: President PJ Johnston  
Luis Cancel, Director of Cultural Affairs

From: Jill Manton, Director, Public Art Program

Re: Harvey Milk Bust Location

Commissioners:

As you know, there has been much time and effort devoted to the challenge of finding an appropriate location for the Harvey Milk bust in City Hall. Issues of aesthetics and access have had to be balanced with political concerns and sensitivity. In addition, there have been multiple perspectives and opinions voiced by the many people involved in the process.

Following the March 3rd Arts Commission meeting, Commissioners Johnston and Przyblyski joined me and Senior Registrar Allison Cummings to inspect and evaluate possible solutions for the Milk/Rossi bust placement situation. We identified three options which were prioritized by Commissioners Johnston and Przyblyski. At their direction, this list of options and a concise description of the pros and cons of each was sent to Mike Farrah of the Mayor's office for his response. The options included:

**Option 1: Place the Harvey Milk bust in the Board of Supervisor's Ceremonial Rotunda.** This was the original site requested by the Harvey Milk City Hall Memorial Committee. City Hall staff involved with the scheduling of weddings, tours and facility management had raised concerns about the possible conflict with the weddings that are scheduled daily for that same space. If this option is accepted, the Rossi bust stays where it is in the Van Ness lobby. The artists did not like the lighting in the site, nor the fact that the wall sconce would be several inches above the top of the bust.

**Option 2: Move Mayor Rossi temporarily to the Mayor's Rotunda on the 2nd floor and place Harvey Milk in the site formerly occupied by Mayor Rossi.** This site for the Rossi had been previously recommended by the Mayor's office, but was not necessarily acceptable to Mayor Rossi's grand daughter Rose Marie Cleese.

**Option 3: Move the O'Shaunnessey bust to the wall at the top of the stairway leading from the Ground level Grove Street entrance** with the likelihood that the bust will be relocated to the new PUC headquarters at 525 Golden Gate. **Move the Milk to the site occupied by the O'Shaunnessey.** Although staff and Commissioners agreed that this bust is significantly under-scaled for the site it occupies, it had been placed in the recent past and involved a Sister City relationship.

The Mayor's office has recommended that the Harvey Milk bust be placed in the **Board of Supervisor's Ceremonial Rotunda**. This decision is reflected in the new motion to be voted upon at the March 19th Visual Arts Committee meeting. All involved parties have been contacted about this decision. The Harvey Milk City Hall Memorial Committee also supports this location. The artists remain concerned about lighting and the proximity of the wall sconce, however, the City Hall Facility Manager has agreed to investigate the possibility of additional lighting. Commissioner Johnston has offered to join me at the City Hall Preservation Advisory Commission meeting when this information is conveyed to the Commissioners.

Public Art and Collections staff have started to work on a preliminary set of guidelines for the placement of future busts or commemorative works of art in City Hall. It is still a work in progress and not yet ready for distribution.

# San Francisco Arts Commission

March 19, 2008 Meeting Cancelled

**VISUAL ARTS COMMITTEE**

Wednesday, March 19, 2008

3:00 p.m.

25 Van Ness Avenue, Suite 70

**Meeting Cancelled**

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2  
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cancelled

DOCUMENTS DEPT.

MAR 24 2008

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PUBLIC LIBRARY





# San Francisco Arts Commission

March 31, 2008 Special Meeting

## VISUAL ARTS COMMITTEE

Monday, March 31, 2008

3:00 p.m.

25 Van Ness Avenue, Suite 70

03-24-08A11:28 RCV  
DOCUMENTS DEPT.

MAR 24 2008

SAN FRANCISCO  
PUBLIC LIBRARY

### Agenda

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MC 3/21/2008

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Date: March 13, 2008

To: The Honorable Members of the Visual Arts Committee  
Cc: President PJ Johnston  
Luis Cancel, Director of Cultural Affairs

From: Jill Manton, Director, Public Art Program

Re: Harvey Milk Bust Location

Commissioners:

As you know, there has been much time and effort devoted to the challenge of finding an appropriate location for the Harvey Milk bust in City Hall. Issues of aesthetics and access have had to be balanced with political concerns and sensitivity. In addition, there have been multiple perspectives and opinions voiced by the many people involved in the process.

Following the March 3rd Arts Commission meeting, Commissioners Johnston and Przyblyski joined me and Senior Registrar Allison Cummings to inspect and evaluate possible solutions for the Milk/Rossi bust placement situation. We identified three options which were prioritized by Commissioners Johnston and Przyblyski. At their direction, this list of options and a concise description of the pros and cons of each was sent to Mike Farrah of the Mayor's office for his response. The options included:

**Option 1: Place the Harvey Milk bust in the Board of Supervisor's Ceremonial Rotunda.** This was the original site requested by the Harvey Milk City Hall Memorial Committee. City Hall staff involved with the scheduling of weddings, tours and facility management had raised concerns about the possible conflict with the weddings that are scheduled daily for that same space. If this option is accepted, the Rossi bust stays where it is in the Van Ness lobby. The artists did not like the lighting in the site, nor the fact that the wall sconce would be several inches above the top of the bust.

**Option 2: Move Mayor Rossi temporarily to the Mayor's Rotunda on the 2nd floor and place Harvey Milk in the site formerly occupied by Mayor Rossi.** This site for the Rossi had been previously recommended by the Mayor's office, but was not necessarily acceptable to Mayor Rossi's grand daughter Rose Marie Cleese.

**Option 3: Move the O'Shaunnessey bust to the wall at the top of the stairway leading from the Ground level Grove Street entrance** with the likelihood that the bust will be relocated to the new PUC headquarters at 525 Golden Gate. **Move the Milk to the site occupied by the O'Shaunnessey.** Although staff and Commissioners agreed that this bust is significantly under-scaled for the site it occupies, it had been placed in the recent past and involved a Sister City relationship.



The Mayor's office has recommended that the Harvey Milk bust be placed in the **Board of Supervisor's Ceremonial Rotunda**. This decision is reflected in the new motion to be voted upon at the March 19th Visual Arts Committee meeting. All involved parties have been contacted about this decision. The Harvey Milk City Hall Memorial Committee also supports this location. The artists remain concerned about lighting and the proximity of the wall sconce, however, the City Hall Facility Manager has agreed to investigate the possibility of additional lighting. Commissioner Johnston has offered to join me at the City Hall Preservation Advisory Commission meeting when this information is conveyed to the Commissioners.

Public Art and Collections staff have started to work on a preliminary set of guidelines for the placement of future busts or commemorative works of art in City Hall. It is still a work in progress and not yet ready for distribution.

# San Francisco Arts Commission

TEXT ONLY:



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TEXT SIZE:



## March 31, 2008 Special Meeting

### VISUAL ARTS COMMITTEE

Monday, March 31, 2008

3:00 p.m.

25 Van Ness Avenue, Suite 70

DOCUMENTS DEPT.

### Minutes

#### Commissioners Present:

Jeannene Przyblyski, Leonard Hunter, Pop Zhao

**Absent:** Lawrence Rinder, Dede Wilsey

APR 29 2008

SAN FRANCISCO  
PUBLIC LIBRARY

#### Staff Present:

Mary Chou, Luis Cancel, Allison Cummings, Carol Marie Daniels, Marcus Davies, Jill Manton, Judy Moran, Judy Nemzoff, Dia Penning, Susan Pontious, Ellen Shershow

**Note:** All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:01 p.m.

#### 1. Consent

1. Motion to approve an amendment to increase the budget for Scott Donahue's contract #POAR04000098 for the design, fabrication and installation of artworks for the Richmond Branch Library by an amount not to exceed \$1,000, for a new contract total amount not to exceed \$36,000, for additionally required engineering services regarding the safety of the artwork.

2. Motion to acknowledge, accept with gratitude, and expend a gift of \$2,000 from Friends of Duboce Park and \$1,500 from Hal Fischer and an anonymous donor for the fabrication and installation of an artwork designed by Susan Schwartzberg and Michael Davis of a quotation from Harvey Milk on the east-facing wall of the Harvey Milk Center for Recreational Arts.

**Motion:** Motion to adopt the consent calendar items.

**Moved:** Hunter/Zhao

#### 2. Laguna Honda Hospital

Artist Cliff Garten presented images of the handrail design in bronze for Laguna Honda Hospital. The artists initially proposed using polyurethane, but the high production cost associated with this material led to a consideration of other media. Mr. Garten reported that the various sections of the handrail have been designed to fit the dimensions of the hallway. Stainless steel brackets will attach the bronze handrails to the wall and the handrail will have a patina that ranges from reddish brown to copper.

In response to Commissioner Leonard Hunter's question about the quantity of unique pieces, Mr. Garten estimated that about 95 percent of the handrails will consist of the repeating 4-foot sections, with slightly different designs, and the remaining five percent will consist of shorter connector pieces. Mr. Garten explained that this project was somewhat like an industrial design project because of the variety of codes and the complexity of the installation.

In response to Commissioner Hunter's question about what was covered in the budget, Mr. Garten confirmed that the amount of \$238,108 included the installation as well as the production of the handrail. Mr. Garten also clarified that the model of the 409 linear feet of handrail section he brought to the meeting is different from the final iteration shown in the images of his presentation. The final design maintains the circular shape at the top of the rail while providing for more of a grip. Commissioner Jeannene Przyblyski recalled that in an earlier presentation of the handrail, the Committee recommended that Mr. Garten improve the functionality of the handrail by providing for more of a grip.

**Motion:** Motion to approve revised design in bronze for Cliff Garten's sculptural handrails in Laguna Honda Hospital.

**Moved:** Hunter/Zhao

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into an agreement with Cliff Garten for \$238,108 to fabricate, transport and install 604 linear feet of bronze sculptural handrails in Laguna Honda Hospital.

**Moved:** Hunter/Zhao

### 3. **Harvey Milk Memorial Bust**

Public Art Program Director Jill Manton reviewed the options for the placement of the Harvey Milk Memorial bust in City Hall and reported that the Mayor's Office has recommended that the bust be placed in the Board of Supervisors' Ceremonial Rotunda. This placement corresponds with the original request of the Harvey Milk City Hall Memorial Committee. Ms. Manton reported that the Arts Commission staff supports this placement and confirmed that the bust of Mayor Rossi will, for the present time, remain in its current location in the Van Ness lobby.

Commissioner Przyblyski requested public comment. Joey Cain, on behalf of the Harvey Milk City Hall Committee, responded that he agrees with the placement of the Harvey Milk Memorial Bust in the Ceremonial Rotunda.

Commissioner Hunter commented that a set of guidelines for the placement of busts in City Hall seemed quite necessary. Ms. Manton responded that the Public Art and Collections staff have started to draft a preliminary set of guidelines.

There was some discussion regarding the imagery on the memorial plaques to be installed on the sides of the pedestal. Regarding the depiction of the marchers on Gay Freedom Day of 1978, artists have been directed to depict the marchers in the dress of the 1970s. Commissioner Pop Zhao also suggested that attention be paid to the accurate rendering of balloons on the plaque.

Commissioner Przyblyski stated that it has been a pleasure working with the Harvey Milk City Hall Memorial Committee and noted not only the importance of remembering that busts are a part of living history, but also the diplomacy that needs to be exercised in regards to bust placement in City Hall.

**Motion:** Motion to rescind resolution 1001-07-278 approving location proposal for the Harvey Milk Memorial sculpture on a south-facing wall in the Van Ness lobby of City Hall pending approval of



the site by the Harvey Milk City Hall Memorial Committee and the City Hall Preservation Advisory Committee.

**Moved:** Hunter/Zhao

**Motion:** Motion to approve the placement of the Harvey Milk memorial bust in the Board of Supervisors Ceremonial Rotunda in City Hall.

**Moved:** Hunter/Zhao

#### 4. **Academy of Sciences**

Ms. Manton provided an update on artist Maya Lin's two public art projects at the Academy of Sciences. Ms. Manton reported that at a recent site visit, Ms. Lin presented a model of the wire landscape, which was very effective in conveying her concept and how it would be viewed at its site on the West Terrace. Ms. Manton stated that the artist is speaking with the Renzo Piano Building Workshop regarding design options for the attachment of the sculpture to the terrace columns.

Commissioner Przyblyski stated that the work was more beautiful in a formal aesthetic manner than she had first imagined based on earlier models of the work. Ms. Lin will be working in marine-grade stainless steel and is evaluating possible coatings from an aesthetic as well as a maintenance and conservation perspective. Ms. Manton reported that the Arts Commission has engaged a conservator to evaluate the longevity of the materials proposed in the Golden Gate Park environment. She also stated that the Arts Commission will be responsible for the production and installation of interpretive signage. The Academy believes that interpretive signage is an important component of the work. The Arts Commission will look into an appropriate location for the plaque.

Ms. Manton provided an update on the video table sculpture, and stated that, of the three different technologies under consideration, it was clear from the site visit and video system mock-ups that two of the three would not be appropriate. The third option under investigation is a projection system within a table with architectural glass on top and metal cladding on the sides. Commissioner Przyblyski commented that the projection system is less expensive than the LED system but may still be quite costly for a delivery system that will be outdated in ten years. Ms. Manton reported that there are still issues to be resolved regarding the ownership and use of the video and the proper credit for the work if shown in another venue. Commissioner Przyblyski commented that this project has been challenging for a variety of reasons.

**Motion:** Motion to approve the final design proposal and budget submitted by Maya Lin for the suspended wire landscape sculpture to be fabricated from marine grade stainless steel tubing approximately 5/8 inches in diameter to be installed in the exterior West Terrace of the Academy of Sciences for an amount not to exceed \$275,000 including fabrication, transportation and installation.

**Moved:** Hunter/Zhao

#### 5. **Lake Merced Temporary Art in Natural Settings**

Artist John Melvin presented his Temporary Art in Natural Settings project proposed for Lake Merced. Mr. Melvin described the process of choosing a site in collaboration with the Audobon Society and the decision to focus on the northwest corner of North Lake, which has a smaller bird population and the climatological advantage of having a natural wind buffer. Mr. Melvin informed the Committee that he has worked closely with the Recreation and Park Natural Areas Program and has attended many meetings of the Lake Merced Task Force. He was pleased to report that he has the support of both of these groups.

He also explained his collaboration with the Engineering Department at San Francisco State University to determine how to suspend the balloons. The project consists of over 3,000 white balloons made of natural latex, 36 inches in diameter, and translucent when filled, suspended above the lake with anywhere from 6 to 100 lines of ½-inch white nylon that will be attached to trees and visible to birds. The work speaks to issues of molecular density, multiplicity, mathematical theories and flexible architectures. The installation will commence on August 11, 2008, and will take three days to build. Mr. Melvin stated that the California Dragon Boat Association may rent boats at the north end of the lake and he will try to arrange for viewers to take a boat to view the work from below. He also stated that he is investigating the possibility of using artificial light to illuminate the project. Mr. Melvin explained to the Committee that uniformed volunteers will be monitoring the work on a 24-hour basis to retrieve any broken balloons. He also mentioned his interest in the possibility of a symposium. Commissioner Przyblyski commented that it would be great to have something near the location of the work.

Mr. Melvin explained that rather than having pamphlets printed, which did not seem ecologically responsible, he would ask volunteers to engage visitors with five ideas that would function as talking points. Ms. Manton responded that the Arts Commission will create temporary signage.

Commissioner Przyblyski stated that Lake Merced is a very beloved place and visitors will want to learn about the project and be assured it is not going to negatively impact the natural setting. She stated that a good title for the project, as well as the use of uniformed volunteers, would go a long way to make people feel more comfortable. Ms. Manton also stressed the importance of a publicity and promotional plan because the project is ephemeral.

**Motion:** Motion to approve final project proposal and authorization for the Director of Cultural Affairs to enter into an agreement with the artist John Melvin for an amount not to exceed \$27,000 for a temporary art project at Lake Merced targeted for August, 2008.

**Moved:** Zhao, Hunter

#### 6. **Randall Museum**

Project Manager Regina Almaguer presented an update on the Randall Museum selection panel meeting. Of the four artist proposals submitted, one was rejected outright by the selection panel and the other three artists/artist teams were asked to make revisions. Two of the three asked to make revisions will meet with the Museum Director to discuss modifications. Artist Walter Kitundu stated that he did not want to make any changes to his proposal. Ms. Almaguer reported that the Museum Director felt that the particular Brazilian hardwood, ipe, proposed by Mr. Kitundu for his work would deteriorate if placed outside. Ms. Manton suggested the Arts Commission staff speak with a conservator about the wood. Commissioner Hunter stated that ipe has a 40-year deterioration and that data about this wood should be readily accessible.

Commissioner Przyblyski believed the selection panel was not fond of Mr. Kitundu's proposal nor the Wowhaus proposal with its course of amusements. She stated that the Museum could not proactively define what they want in an artwork, but only what they don't want. Commissioner Przyblyski stated that the Randall Museum wants something that engages visitors of all ages, that creates a strong enough visual statement to brand the Museum without overwhelming it, and that relates to the mission of the Museum. The Museum liked the iconic aspect of the work proposed by Wang Po Shu and Louise Bertlesen, but thought it might be too large in size and that visitors might not understand the sound component of the work.

Ms. Almaguer stated that artists will receive an extra stipend to revise their proposals and that there is a desire to address the concerns of the Museum and not go into a second round of selections. The proposal boards are currently installed in the Museum and the second selection



panel will meet mid- to late April.

**Motion:** Motion to authorize payment of an additional honorarium in the amount of \$250 each to artists Wang Po Shu, Walter Kitundu, and Charles Sower to submit a revised proposal for the Randall Museum public art project.

**Moved:** Zhao, Hunter

7. **Community Arts and Education Program poster**

Community Arts and Education Program Director Judy Nemzoff presented two poster designs submitted by the San Francisco Unified School District for display in kiosks on Market Street. The posters feature imaginative shoes designed by youth. The smaller poster will be installed in kiosks during the Young at Art festival at the de Young Museum over a ten-day period in May, 2008. The larger posters will be installed throughout downtown in the Decaux kiosks to promote the Young at Art Festival. Ms. Nemzoff stated that the design for next year's posters will be more in the spirit of the Art on Market Street program, with original art created by youth.

Commissioner Przyblyski praised the posters for giving visibility to the program. She expressed concern that the font used for "San Francisco is the campus" is not as fun and vibrant as the font used for "Young at Art" on the other poster. Ms. Nemzoff acknowledged her point and explained that the intent was for the Market Street posters to read more as a recognition of youth art and not an advertisement for the Young at Art Festival.

**Motion:** Motion to approve a project of the Community Arts and Education Program for an exhibition in kiosks on Market Street of posters submitted by the San Francisco Unified School District to be installed in April, 2008.

**Moved:** Hunter, Zhao

8. **Broadway Streetscape**

Artist Brian Goggin presented an image of a prototype three-foot-by-three-foot paver with imbedded text for the sidewalk portion of his work. He explained that the intent of the scattering of words within the concrete paver is not the legibility of the words but the pattern it creates on the floor and the interactive experience it creates with the book forms above.

Commissioner Hunter stated that the proposed pattern with text looks beautiful. In response to questions about the actual size of the text, Mr. Goggin explained that the letters will vary in size from one to two inches, but he may use a larger font for Chinese characters.

Commissioner Zhao stated that since there is only one Chinese character, dragon, in the design of the sample paver presented, people might misinterpret the meaning of the work. Commissioner Zhao cautioned about the use of particular Chinese characters. In response to Commissioner Przyblyski's inquiry about other languages that would be included in the scattering, Mr. Goggin responded that the text would include English, Chinese, and Italian.

Mr. Goggin stated that the process of scattering the text is intended to be a random act. Commissioner Przyblyski responded that the idea of creating this chance experiment is rich in meaning, but there will have to be an editing process to insure the text will be received in the way intended by the artist before it is memorialized in cement. Commissioner Przyblyski explained that with the scattering of words in English, it would be obvious to the artist if there was something that could be misinterpreted or inappropriate, but that he might not be aware of how non-English text might be construed.

Mr. Goggin reported that the scattering of the words, which is not a performance but part of the



process of creating the work, will occur at the San Francisco Museum of Modern Art on April 9, from 10:00 a.m. to 11:00 a.m. Ms. Manton stated that she would forward the email with an invitation and details to the Commissioners. Mr. Goggin explained that the words will be cast out from the second story of the main stairway onto paper on the floor of the museum lobby. The words that drift down onto the template will be adhered to the template, taken back to the studio, then photographed and scanned.

Director of Cultural Affairs Luis Cancel suggested that Mr. Goggin review the scattered text at the stage of photography and do enough scatterings to fill more than 59 pavers in case alternate patterns are needed. Ms. Manton summarized that Mr. Goggin will submit the Chinese characters to be scattered to Arts Commission staff to be reviewed by Commissioner Zhao; Arts Commission staff will review photographs of the paver design and determine if anything needs the further attention of the Commissioners; and Mr. Goggin will exercise intervention and editing to prevent the misinterpretation of the Chinese characters.

Mr. Goggin asked whether Chinese characters may overlap other words and whether he may scatter one character or a combination of characters. Commissioner Zhao stated that either of these scenarios would be fine. Mr. Goggin also confirmed that words which cross the division between pavers will not be interrupted, with the exception of the expansion joint between the pavers.

#### 9. **General Hospital**

Public Art Program Deputy Director Susan Pontious reviewed the floor plans of General Hospital with the Commissioners, pointing out possible locations for the installation of artwork including the waiting rooms in the basement, the lobby with a two-story wall behind the reception desk, intake rooms, reception rooms, and nurses' stations.

In response to Commissioners' inquiries, Ms. Pontious stated that an entrance to the hospital on Potrero Avenue is still under design consideration. There is a walkway from Potrero Avenue to the other side of the hospital where the main entrance is located. Commissioner Hunter suggested it might be interesting to get an artist involved with designing the walkway. In response to Commissioner Hunter's inquiry about projects for the rooftop healing garden, Ms. Pontious stated that a landscape architect has been hired to design the garden, but that she didn't know the status of the design.

Ms. Pontious reviewed the staff report on General Hospital with the Commissioners and stated that there would be about \$5.5 million for art enrichment, from which \$4.18 million would be for the design, fabrication, and installation of multiple artworks, \$220,000 would be set aside for maintenance, if allowed by the funding source, and the balance was for administrative and other costs. In comparison, art enrichment for Laguna Honda Hospital was a total of \$3.9 million. Ms. Pontious stated that General Hospital is expected to open in 2013 and the bond measure will go to the voters in November, 2008. She noted the strict requirements of the Office of Statewide Health Planning and Development ("OSHDP") whereby structural reinforcement is needed for any two-dimensional artworks over 20 pounds. She then reviewed the preliminary project goals, as listed in the staff report, and presented the concept of evidence-based design, in which images of nature with depth of field have been found to lower the stress of patients more than abstract works or no works at all. As described in the staff report, there have been several studies using evidence-based design to measure the impact of art on the clinical and behavioral outcomes of patients in hospital settings. The most significant of these studies was conducted in Sweden by Roger Ulrich, who found that heart surgery patients in an ICU who were shown scenes of nature with water, trees, and high depth of field showed less anxiety, suffered less intense pain, and required lower strength medication than those who were shown abstract scenes or no image at

all.

Commissioner Hunter questioned the idea of applying evidence-based design principles to the development of an art program. He stated that Ann Chamberlain's piece at the University of California San Francisco Mount Zion Cancer Center is beautiful and meaningful but requires some thought.

Ms. Pontious explained that it is important to take the findings from the study on evidence-based design into consideration. She stated that there are many innovative programs that utilize evidence-based design principles, including the one at Harborview Medical Center in King County. She reported that in her discussions with General Hospital staff, they said they enjoyed the art program developed for the Mental Health Rehabilitation Center, which consisted primarily of two-dimensional works. Ms. Pontious explained that the hospital had specific guidelines for the Center and it took her several years to select artworks that humanized the environment and reflected the demographics of the hospital population, but fit within their guidelines. Ms. Pontious stated that if it is true that certain works relieve people's stress and pain, then we should consider this when we select or commission new work.

Commissioner Przyblyski stated that she has had several discussions about humanizing the design of General Hospital and believes the resulting design will resemble that of an airport terminal. She then explained there are a broad range of solutions in creating an art program that includes the exterior as well as the interior of the building. Since the building will be value-engineered, she said, the art program should be quality-engineered.

Commissioner Hunter asked how the art program at Laguna Honda fits within the criteria of evidence-based design. Ms. Pontious stated that the works at Laguna Honda were selected for the particular goal of stimulating the patients' thought processes and activating their senses. For the Mental Health Rehabilitation Facility ("MHRF"), with confined patients, the goals were slightly different and works were selected to be harmonious with the goals of their therapy. Ms. Pontious's sense about General Hospital is that the work should be chosen to relieve stress and anxiety. Commissioner Hunter agreed there are imaginative ways to engage images of nature such as with Andy Goldsworthy's garden sculptures and Diane Andrews Hall's work at Laguna Honda Hospital.

Commissioner Przyblyski stated that the Commissioners should read the staff report distributed by Ms. Pontious. Commissioner Przyblyski also requested that Ms. Pontious present Commissioners with images of works based on evidence-based design principles during the next Visual Arts Committee meeting.

**10. Art on Market Street Program**

Project Manager Judy Moran presented images of the works of four artists under consideration to develop proposals for the Art on Market Street 2008-2009 Program, which focuses on the theme of narrative and stories. She reminded Commissioners that Owen Smith will create poster designs for installation from June to September of 2008 and she is looking for artists to create works for the other two three-month poster slots subsequent to Mr. Smith's series. Ms. Moran announced that the catalogue for Packard Jennings and Steve Lambert's current Art on Market Street project is now available and the work was also reviewed in SPUR's monthly publication, *The Urbanist*, with assistance from Commissioner Przyblyski.

Ms. Moran presented the works of four artists to the Visual Arts Committee. Artist Jenifer Wofford works individually as well as collaboratively with a Filipina-American group called Mail Order Brides. Ms. Moran showed images of Ms. Wofford's paintings from a series about nurses and another about an imaginary hotel. She then introduced images of some artwork by Jaime Cortez,



who has worked for various art organizations in San Francisco including Galeria de la Raza, and has published a graphic novel called *Sexile* which tells the story of a transgendered woman's journey to the United States from Cuba. Ms. Moran then presented the collaborative works of Thien Pham and Briana Miller, including a series of announcements for Kearny Street Workshop. Ms. Moran presented the final artist, Kota Ezawa, who is well-known for creating computer-generated animations based on media images, including the OJ Simpson trial, as well as photographs of John Lennon and Yoko Ono, Susan Sontag, and Joseph Beuys.

Commissioner Przyblyski stated that she would like to see proposals from everyone in this group and noted that Ms. Wofford's work would be interesting in this context. She inquired about the arrangement of the pieces on Market Street. Ms. Moran stated that the artist would create six or eight originals, which would then repeat down Market Street. The goal of the current narrative theme would be to encourage pedestrians to walk down Market Street to see how a story develops from one poster to the next. Commissioner Przyblyski expressed her appreciation for the larger community embraced in this group of artists selected for Market Street.

**11. Collections Report: Project Updates**

Senior Registrar Allison Cummings reported on Phase II of the restoration of the Portals of the Past monument in Golden Gate Park along the shores of Lloyd Lake. Phase I consisted of installing a new concrete base and steel structure for seismic stabilization. Phase II is focused on the aesthetics of the work and will include the installation of a newly fabricated column to replace a missing one, the installation of a copper flashing roof system to prevent water intrusion, and a general cleaning. The work will be completed by ARG Conservation Services.

Commissioner Przyblyski asked if there were any plans to do some landscaping around the monument as part of Phase II. Ms. Manton stated that the work was funded in part by a grant from the State of California and by a Recreation and Park bond and she thought that the Recreation and Park Department would be receptive to the proposal to improve the landscaping surrounding the work upon completion of the restoration.

Ms. Cummings reported on the restoration of the Francis Scott Key monument in Golden Gate Park. The majority of the restoration work will focus on stabilizing the cornice, which is currently stabilized with temporary straps. There will be repairs made to the vertical cracks beneath the birds perched at the top of the monument and a general cleaning of the stone and bronze. Ms. Cummings stated that since there are signs of shiftingâ€”the monument has been moved beforeâ€”there will also be an overall assessment of its structural stability to address concerns about how well the monument is expected to withstand earthquake damage. The work will be completed by ARG Conservation Services.

Project Manager Carol Marie Daniels reported on the Chamberlain/Hamilton Card Wall at the Main Library. The library's engineering staff made a 33 inch x 25 inch cut through the card wall to gain access to leaking pipes behind the wall. After the plumbing repairs were completed the wall section was tilted into place and attached to a stud through three layers of drywall using 3 inch steel screws. Cosmetic repairs were made along the border of the wall section, on areas where original screws were removed and atop newly placed screws. Seven new catalogue cards were used to replace those affected by the treatment. After the plaster cured, a thick layer of wax was applied to visually integrate the new patches with the surrounding areas. ARG Conservation Services supervised the de-installation and re-installation of the wall and performed the cosmetic repairs. The affected section of the wall is barely noticeable.

Ms. Daniels then reported on the Cider Press Monument, which was temporarily relocated during the construction for the new de Young Museum and Concourse parking structure. While the



sculpture was in storage, the bucket went missing. Swinerton Builders, the General Contractors, accepted the responsibility to have the bucket refabricated and reinstalled. ArtWorks Foundry in Berkeley has cast a new bucket and will patinate it. The bucket was previously stolen in 1989. To mitigate the risk of theft, epoxy and bolts will be used to secure the bucket. Reinstallation by Atthowe Fine Art Services is scheduled for May, 2008. Following reinstallation of the bucket, the sculpture will be cleaned and recoated.

Ms. Daniels reported on the restoration of the Dewey Crumpler mural at the Joseph Lee Recreation Center. ARG Conservation Services is under contract to conserve and stabilize the mural. Ms. Daniels will hold an orientation meeting in May with the conservator, Recreation and Park Department staff, officers from the Bayview Police Station, the Bayview Opera House staff, and other community members to discuss the parameters and the schedule of this restoration project. At the completion of the project, there will be a community celebration at the Joseph Lee Recreation Center. Work on the project will run from May through July, 2008.

The Arts Commission has received the final report and the purchased supplies from Architectural Conservation, Inc., the firm that was unable to complete the project due to scheduling conflicts during the summer of 2007.

## 12. New Business

Mr. Cancel updated the Committee on an interagency effort to focus on revitalizing the downtown and theatre district, north of Market and Sixth Street, which is currently in distress with 15 to 25 shuttered storefronts. The City is looking to collaborate with property owners to provide affordable and free space for various cultural nonprofit organizations in a meaningful and sustainable partnership. For example, the Golden Gate Theatre has a large space that includes office space and storefronts that are currently underutilized. There will be an emphasis on creating a long-term partnership with artists and art organizations.

In response to Commissioner Hunter's inquiry about the different uses of the space at Golden Gate Theatre, Mr. Cancel stated that it would be appropriate as rehearsal space for musicians and performers, as well as studio and exhibition spaces for visual artists.

Commissioner Przyblyski suggested looking at organizations like Root Division in San Francisco, which is a co-op with affordable spaces that can be used for exhibitions and community programming, as these organizations may be looking to expand. Mr. Cancel responded that he is considering existing organizations in this area, which will include Red Link Studios and Luggage Store.

## 13. Old Business

Ms. Manton explained that there are ongoing difficulties with the relocation of Brian Goggin's *Guidepost*, originally sited at Moscone Recreation Center, then proposed for the area north of Sava Pool. The current plan is to identify a community that is receptive to the artwork and then to identify a Recreation and Park site within that community for the artwork. Commissioner Przyblyski suggested that the Arts Commission contact Supervisors about the availability of artwork for placement in their neighborhoods and communities.

Ms. Manton presented a review of Louise Bourgeois's *Crouching Spider* in the April 2008 issue of *Sculpture* magazine. The article, which features public art in the Bay Area, also includes the work of two artists who have pieces in the San Francisco International Airport as well as the City's Keith Haring sculpture.

Ms. Manton stated that she will report on the installation of the Manolo Valdes sculptures next month.

**14. Adjournment**

The meeting was adjourned at 5:05 p.m.

MC 4/21/2008

**Notices**

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Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby, Jr. by mail to Interim Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415 554 7724; by fax at 415 554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).

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## **General Hospital Public Art Program Outline**

Draft 3/31/08

### **Project Description:**

The project involves building a new building on the west lawn of the existing SFGH campus. The new facility will house 284 patient beds, as well as surgical and other acute care functions. The building is nine stories, with two basement stories and seven stories above ground.

The building design by Fong and Chan Architects features a circular formed building that sets on a three story rectangular base (two stories are sub-grade). Patient rooms are located around the perimeter of floors 2-7, with nursing and other functions located in the interior of the building. Due to the dual impact of the constraints of both the site and the budget, the building is tightly packed with its programmatic requirements, and provides limited opportunities in the form of un-programmed space.

### **Project Budget:**

According to Ron Alameida, project manager, the construction cost of the building is estimated to be @275,000,000 in 2007 dollars. He has estimated art enrichment based on 2% to be \$5,500,000. Using this figure, we would apply our budget percentages as follows

Design, Fabrication and Installation of Artwork:	\$4,180,000
Maintenance:	\$ 220,000
Administration:	\$1,100,000

However, the art enrichment allocation could change as the construction cost is still being estimated. As a point of comparison, the art enrichment budget for Laguna Honda Rehabilitation Hospital is \$3.9 million.

### **Schedule:**

To meet the State mandate, the building must open by 2013, but the city is trying to negotiate a two year extension to that date. The bond measure is scheduled to go to the voters November, 2008, by which time Design Development of the project is scheduled to be complete. This aggressive timeline forces the Arts Commission to make some decisions very quickly regarding the art program, particularly where we want artists to have any direct involvement with the design process, or where the inclusion of artwork will require structural reinforcement. It should be noted that even hanging 2-dimensional art like paintings or prints requires forethought as OSHPD, the state regulatory agency, requires structural reinforcement for hanging anything heavier than 20 lbs. on the wall.

According to the current building design schedule, the following dates dictate the schedule that our planning and commissioning process must parallel:

- Arts Commission Civic Design Approval, Phase 2 (Design Development): 5/29/08
- Arts Commission Civic Design Approval Phase 3 (Construction Documents) 12/11/08
- Design Development, Interior Finishes Elements: 5/22/08-7/10/08
- Finalize Design Development: 10/23/08
- Structural Package Development: 10/31/07-12/30/09
- Building Package Development: 11/20/08-10/22/09
- Construction bid period: 2/23/11-4/6/11
- Construction: 4/6/11-7/9/14
- Building opening: 12/31/14





### **Project Goals:**

- 1 Develop an art program for the acquisition of new work that serves patients, visitors and staff by enhancing the therapeutic environment and results in an art collection that meets the highest aesthetic standards.**
- 2 Become a model by using research, experience, and examples from the field to inform innovative and creative responses for developing an art program in a hospital setting.**
- 3 Evaluate condition and appropriateness existing GH collection, and repair, re-frame works for reinstallation. Refresh the collection throughout the campus with new works as budget allows.**

### **Approach:**

#### Consideration of Evidence Based Criteria:

The current practice in commissioning and purchasing art for hospitals is strongly influenced by what is referred to in the hospital field as evidence-based design, which is defined as the purposeful and methodical attempt to make decisions using the best available research.

There have been several studies using evidence-based design to measure the impact of art on the clinical and behavioral outcomes of patients in hospital settings. The most significant of these studies was conducted in Sweden by Roger Ulrich, who is currently a fellow at the Center for Health Systems and Design at Texas A&M University. In this study, he found that heart surgery patients in an ICU who were shown scenes of nature with water, trees, and high depth of field showed less anxiety, suffered less intense pain, and required lower strength medication than those who were shown abstract scenes or no image at all. The findings and subsequent recommendations Roger Ulrich constitute the basis of what is called "evidence based artwork,," a concept that has been largely adopted throughout the healthcare industry.

The consulting firm American Art Resources implemented an evidence-based art program in 2002 at the M.D. Anderson Cancer Center in Houston and conducted an evaluation of the program in 2007. The evaluation found that the artwork not only created a less stressful environment for the patients and staff but also helped create a more favorable and nurturing image of the hospital for visitors. Evidence-based design factors in the happiness and well-being of the staff and visitors as well as the patients. There have been other subsequent surveys done of patient and visitor preferences and experience of hospital art conducted by AAR and the firm's practice, along with the writings and national speaking engagements of its principals seem to have largely defined the practice of evidence based art.

While empirical studies are limited (and I have been unable to find any peer evaluation of the validity of their methodology), they are nonetheless convincing enough to be seen as an indicator of best practice in the field. In the June/July 2006 issue of *Healthcare Building Ideas*, a trade journal that serves the design, construction and maintenance professionals, Jack Reichenthal, President of Hospital CEO Forum, writes: "...research reveals that the investment made in art to create a therapeutic environment yields substantial benefits. The research definitively proves that patients in recovery from surgery, viewing specific kinds of images, experience reduced stress, lower blood pressure, less discomfort, fewer complications, required less pain medication and experience speedier recoveries...Research reveals that art doesn't just hang on the walls. But who would have thought that it could have such an impact?"

### What is Evidence Based Art?

Based on the results of their research, Ulrich and Gilpin summarize their recommendations in their book, *Putting Patients First*. Their top suggestions include the following:

- Representational landscapes depicted in warmer seasons, with visual depth and open foreground. Views with low hills and distant mountains are also recommended.
- Waterscapes (calm, non-turbulent)
- Calm weather
- Flowers (familiar, healthy, fresh and in natural settings with open foreground)
- Visual Depth with openness in the immediate foreground
- Figurative art (depicting emotionally positive faces, diverse and leisurely in nature.)

Research cited in the book, *Healing Gardens* (Barnes/Marcus), makes the argument for the positive therapeutic effect of viewing nature. According to this research, artworks that refer to the natural world can be as effective as real landscape in helping hospitalized patients.

It is noted that there is little known (by way of empirical research) on art for special populations, or different ethnicities.)

### Other ideas:

In a white paper produced for Harborview Medical Center by the King County Public Art Program, additional ideas were recommended for consideration in designing a hospital environment. These included:

- Use of light as inspiration
- Wayfinding, both as landmark and creation of more intimate and private experiences.
- Use of "life stories;" noting that the construction of narratives is what allows us to find our way through life and to give its most difficult moments a sense of meaning. In this category the King County Public Art Program also sites Harborview's collection of art that focuses on ethnic heritage, acknowledging that in times of trouble a sense of one's culture is often an anchor that provides a powerful spiritual balm.
- The beauty of Science; these are artworks that celebrate the scientific passion for humanitarian discovery. An example is Cliff Garten's light fixtures that use the beauty of molecular biology as a source of imagery.

### General Hospital Staff Recommendations:

According to the hospital's project manager, Kathy Jung, the hospital staff sees the art program developed for the hospital's Mental Health Rehabilitation Facility (MHRF) as a possible model for the new program for GH. This program, developed by SFAC in 1990, features the following:

- Collection of two-dimensional artwork depicting reality based images of landscapes, still lifes, and positive images of different ethnic groups, interpersonal interaction, and positive activities. This collection, in both the artists and images selected directly reflects the population of the MHRF clients.
- Landscape and waterscape murals on the support columns of the dayrooms that bring nature indoors and de-materialize the heavy columns (David Gordon and Hilda Shum)
- An artist-designed gazebo with seating in the horticulture therapy area (George Gonzales).
- Large lobby mural depicting games of the world (Hilda Shum).
- Outdoor sculpture depicting a diving fish by Hilda Shum; (this artwork is somewhat controversial because some Asian patients find the imagery as one of bad luck)
- Tile mural designed and executed by Johanna Poethig in conjunction with MHRF patients.

Hospital staff also expressed a desire for more architecturally integrated artworks.

Summary of Approach:

The experience of an acute care hospital is one that finds both patients and their families at their most vulnerable. And while the research is limited, it nevertheless seems clear that an art program that follows certain principles can be enormously effective in supporting patients, families and hospital staff. Knowing that art can have such direct impact on the health and well being of the hospital users has shaped what I believe is the Commission's mission for the art program at the hospital. I would emphasize that there is no formula to be followed here, and the adoption of some very literal art prescription would result in a collection that was dead on arrival. Rather we must use the research, examples and experience from the field to focus and prioritize efforts, and to inform and inspire our choices.

**Summary of Art Opportunities in New Building:**

While all of the areas listed below offer opportunity, the priority for locating artwork should be in those areas where it has the most beneficial impact on the hospital users: patients, visitors and staff. While this is certainly an issue that needs further discussion and input by all the parties, as a point of departure, I have indicated what I believe are priority areas with an asterisk.

Interior:

- Main entry, both emergency and main hospital lobby. Sites of special opportunity include the 2 story atrium and wall behind the reception desk.\*
- All admitting and registration areas \*
- Light courts/wells
- Patient rooms (284) \*
- Nurse's stations and flooring design \*
- Waiting rooms, consultation, rooms, conference rooms and staff lounges \*
- Bridge to existing hospital
- Stair light well (7 stories) visible from Potrero

Exterior:

- Center of vehicular turn around at main entry
- Roof garden
- Plaza between new and existing building
- Walkway on south side of building
- Pocket garden (s)



## **General Hospital Catalogue of Art Opportunities:**

\*Priority

### **INTERIOR**

#### **Basement 2 (Radiology; Morgue)**

Waiting Rm. (1) \*

Staff Lounge/conference rooms (3).\*

Radiology, i.e. X-ray, CT -Scan, Ultrasound, x-ray (9)

#### **Basement 1 (Surgery)**

Surgery Waiting/Reception (1) \*

Consultation Rooms (2)\*

Staff lounge (1)

#### **First Floor (Emergency)**

Admitting and Registration areas (2) \*

Pediatric waiting (1) \*

Main Lobby (atrium/vertical wall) \*

Staff Lounge (2)

Conference/Consultation Rooms (2)\*

Consult./quiet Rm. (1)\*

#### **2<sup>nd</sup> Floor (Women's & Children)**

Nurse's stations (4) \*

Floor \*

Patient rooms (35; 8 pediatric)\*

Bridge to existing Hospital

Waiting Room (1) \*

Family Room (1) \*

Parent's lounge (1) \*

Conference Rooms (2)

Social Worker (1)

Play Rm. (1)

#### **3<sup>rd</sup> Floor (ICU)**

Nurse's stations (8) \*

Floor \*

Patient rooms (38)\*

Exterior Courts (2)

Waiting Rooms (2) \*

Consultation Rooms (2)\*

Staff Lounge (1)

**4<sup>th</sup> Floor (Step-down)**

Nurse's Stations (6) \*

Floor \*

Patient Rooms(45)\*

Exterior Light Court (2) \*

Waiting/multi-purpose Rms. (3) \*

Consultation Rooms/Social Worker (3)

Staff lounge/conference (2)

**5<sup>th</sup> Floor (Medical/Surgery/jail unit)**

Nurse's Stations (4) \*

Floor \*

Patient Rooms (45)\*

Exterior Light Courts (4) \*

Waiting/multi-purpose Rm (2) \*

Consultation rooms/Social Worker (5)

Visiting/Interview Rooms (4) \*

Staff lounge/conference (3)

Glass bridge \*

**6<sup>th</sup> Floor (Medical/Surgery)**

Nurse's stations (4) \*

Floor \*

Patient Rooms (45)\*

Exterior Light Courts \*

Waiting/multipurpose Rms. (2) \*

Consultation/social worker (3)

Staff lounge/conference room (3)

**7<sup>th</sup> Floor (Acute Care for Elderly/ Foorf Garden/ Conference Ceter**

Nurse's stations (3) \*

Floor \*

Patient Rooms (22)\*

Waiting/multi-purpose rms. (2) \*

Consultation/Social Worker (2)

Staff Lounges/conference rooms (2)

Conference center \*

Roof Garden \*

**EXTERIOR**

Plaza between old and new buildings \*

Center of turn around at entrance \*

Walkway up south side of building

Stair light well (visible from Potrero)

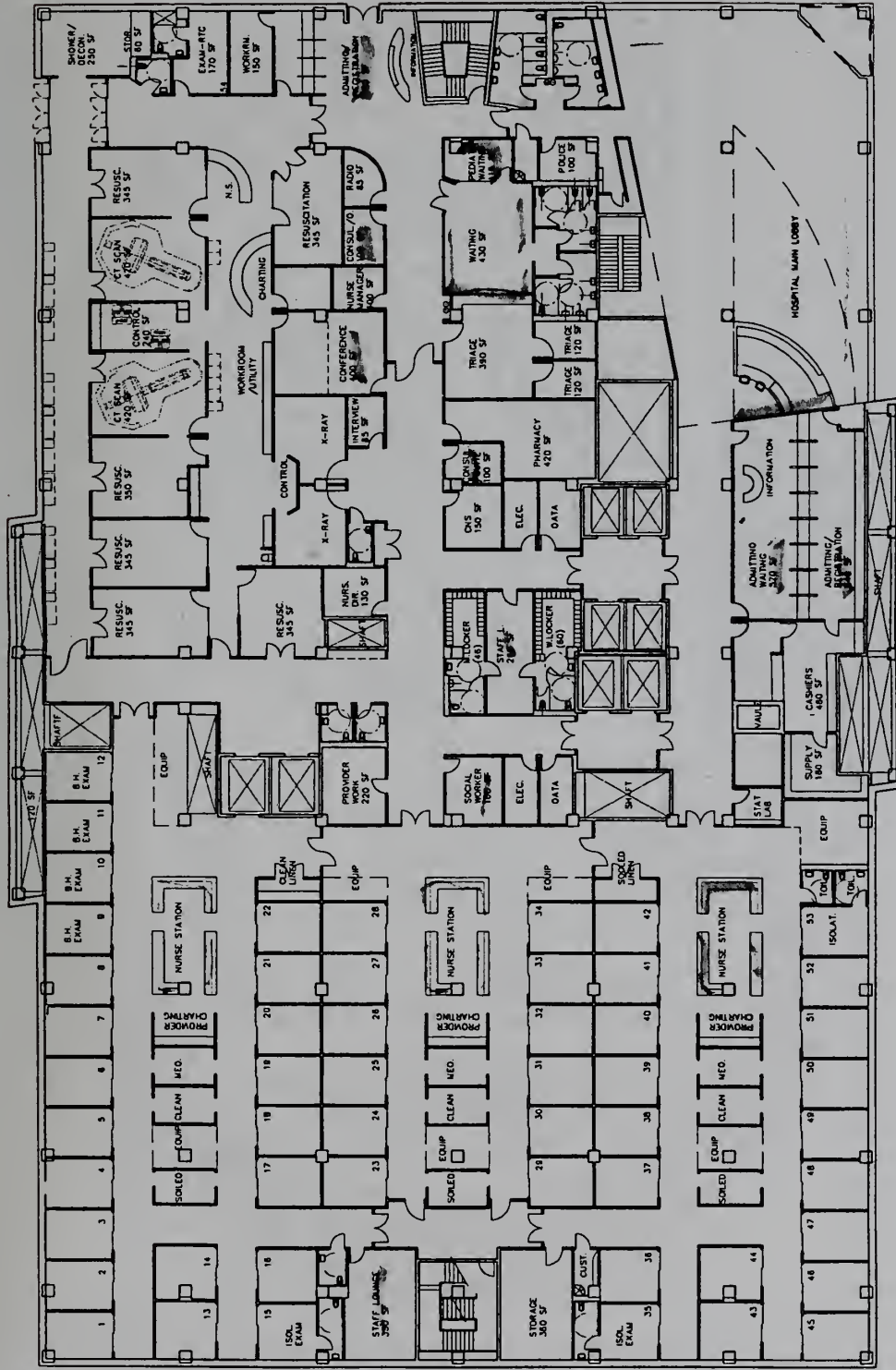
Pocket park







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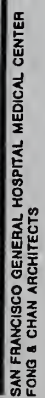
















# San Francisco Arts Commission

April 16, 2008

## VISUAL ARTS COMMITTEE

Wednesday, April 16, 2008

3:00 p.m.

25 Van Ness Avenue, Suite 70

DOCUMENTS DEPT.

APR 14 2008

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### Agenda

#### 1. Consent

1. Motion to accept into the Civic Art Collection the Abraham Lincoln Brigade National Monument, a gift to the city from the Abraham Lincoln Brigade Association, designed by artists Ann Chamberlain and Walter Hood and located in Justin Herman Plaza.

2. Motion to accept into the Civic Art Collection, *Namoo House* (2008), by Joyce Hsu, an anodized aluminum and stainless steel sculptural relief, installed at Gate A-3 of the San Francisco International Airport.

3. Motion to accept into the Civic Art Collection, *Take Off 2006* (2006-2008), by Hung Liu, a work of oil paint and pigmented ink on wood, installed at Gate A-5 of the San Francisco International Airport.

4. Motion to approve the six original poster designs, to be reproduced and installed in 24 kiosks on Market Street from June 12 to September 18, 2008, by artist Owen Smith, for the Art on Market Street 2008 Program.

#### 2. Laguna Honda Hospital

*Susan Pontious*

Report on the revised proposals of artists Bernie Lubell, Ann Chamberlain, and Diana Pumpelly Bates for artworks at Laguna Honda Hospital.

**Motion:** Motion to approve Bernie Lubell's revised proposal for the "H" wall at Laguna Honda Hospital, which will use the "Air" and "Earth" imagery; Ann Chamberlain's revised proposal for the "A" and "D" walls at Laguna Honda Hospital, which replace the black and white images with color images; and Diana Pumpelly Bates's revised proposal for the Laguna Honda Hospital gates.

#### 3. Guideposts by Brian Goggin

*Jill Manton*

Report on alternative sites for the installation of the work *Guideposts* by artist Brian Goggin.

#### 4. Relocation of Rabbinoïd sculpture

*Jill Manton*

Report on the possibility of relocating the Rabbinoïd sculpture by artist Gerald Heffernon to Brooks Park.

#### 5. Exhibition of sculptures by Manolo Valdes in Civic Center Plaza

*Jill Manton*

Provide update on exhibition of Manolo Valdes sculptures in Civic Center Plaza.

**6. San Francisco International Airport***Susan Pontious*

Provide update on the development of the San Francisco International Airport 2008 Memorandum of Understanding.

**7. General Hospital***Susan Pontious*

Presentation of examples of artwork in hospital settings and works from the art program created for the Mental Health Rehabilitation Facility at General Hospital.

**8. Central Subway***Judy Moran*

Explanatory document: Staff report.

Provide update on the status of the Central Subway Public Art Program.

**9. Coffman Pool***Susan Pontious*

Explanatory document: Staff report.

Provide update on the completed installation at Coffman Pool.

**10. New Business****11. Old Business****12. Adjournment**

MC 4/11/2008

**Notices**

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102 during regular business hours. INFO: Mary Chou (415) 252-3215.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

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**Date:** Wednesday, April 16, 2008

**To:** Honorable Members of the Visual Arts Committee

**From:** Judy Moran, Project Manager, Public Art

**Re:** Current Status of the Central Subway Public Art Program

---

Staff is currently moving the Central Subway Public Art Program forward in the following areas:

1. Outreach

Staff is currently conducting an extensive outreach campaign to artists, primarily in the Bay Area, as well as nationally, to supplement the existing Central Subway Artist Pool established in 2005. The goal is to create a new, larger artist pool comprising a wide variety of artists—emerging and established, local and regional, from a diversity of cultures and working in a variety of media—from which the Central Subway Artist Selection Panels can commission a dynamic collection of permanent artworks for the Central Subway stations and adjacent areas. In addition to several mailings, staff is utilizing other more direct outreach methods in order to encourage targeted artists to apply, providing in some cases more personal encouragement and support. Staff outreach has included, but has not been limited to, the following:

- a. Staff sent the Call for Artists email to the following: over 45 arts organizations and galleries, asking them to forward the email to their own artist email lists; 480 artists and others on the Public Art email list; and over 3,100 artists and arts professionals recommended by Arts Commissioners and Arts Commission staff.
- b. Flyers were mailed or delivered to over 15 local arts organizations for public distribution and mailed to over 1,300 artists and others on the Public Art mailing list.
- c. The Call for Artists information is on the Arts Commission and SFMTA websites, with translations in both Chinese and Spanish, and listed in the Public Art Competitions section of the April 2008 issue of *Artweek*.
- d. Public artist application workshops were conducted at the Bayanihan Community Center in the South of Market neighborhood and at the Chinese Culture Center in Chinatown. Over 150 artists attended both workshops for a demonstration of the application process, including procedures for applying to CaFÉ, an internet application service, which the Arts Commission is using for the first time for the Central Subway application process.
- e. The Public Art Program co-sponsored two CaFÉ demonstrations with both the Alameda and Oakland Public Art Programs, drawing 250 Bay Area artists. CaFÉ

- staff flew out from Colorado to lead the workshop, and a local photographer demonstrated how to photograph artwork and adapt the images for CaFÉ.
- f. Additional special outreach efforts continue in the San Francisco Chinese community, in order to insure that a representative segment of the Chinese art community will apply for the Central Subway Artist Pool. Specific efforts include the following:
    - i. The Chinatown Community Development Center (CCDC) organized a press conference for the Chinese media at the Chinese Culture Center (CCC) about the Call for Artists. Over 7 articles have appeared in Chinese newspapers regarding the Call for Artists.
    - ii. Both the CCC and CCDC are continuing to do personal outreach to artists in the Chinese community, providing translation and application support services to artists. CCC is hosting a workshop April 7th at their facility in Chinatown at which Chinese and Chinese-American artists are able to schedule an appointment with CCC staff to assist them with their applications.
  - g. Public Art staff is assisting some artist applicants with their online CaFÉ application.

## 2. Arts Master Plan

Staff is in the process of developing an outline of the Central Subway Arts Master Plan, intended to provide relevant project and neighborhood information and artwork goals and guidelines to Arts Commissioners, Arts Commission and other City staff, community members, artist selection panelists, artists, and others. The document will be developed over the next three or four months with input from Arts Commissioners, representatives from the SFMTA and the SFCTA, project architects, a Central Subway Public Art Advisory Committee, and community members and organizations, among others. A preliminary workbook outlining Central Subway art opportunities is being developed for use during the master planning process.

## 3. Advisory Committee and Selection Panels

Three levels of Central Subway Public Art committees/panels will be developed over the next two to three months to participate in the Central Subway Artist selection process, which is expected to continue through the Spring of 2009.

- a. The Central Subway Public Art Advisory Committee will include a wide range of project stakeholders, including representatives from arts, civic, business and other organizations along the Central Subway corridor, as well as several artists, representatives from the SFMTA and the SFCTA, and an Arts Commissioner, among others. This Committee will convene three or four times over the next few months at facilitated meetings to provide input for the Central Subway Arts Master Plan.
- b. The Central Subway Artist Pool Selection Panel will convene one time to review pre-screened artist applications from the current Call for Artists and select artists



appropriate to supplement the existing Central Subway Artist Pool. This panel will include staff representatives from the SFMTA and Central Subway corridor communities, project architects, arts professionals, and an Arts Commissioner.

- c. A different Artist Selection Panel will be created for each of the three Central Subway stations: Chinatown, Union Square/Market Street, and Moscone. These panels will select a short list of artist semifinalists for each previously identified station art opportunity at their station in two or three phases over a time period of several months. The first selection phase will focus on larger, more architecturally integrated artworks in order to provide adequate time for the proposals to be incorporated into the construction documents. All short listed artists will be interviewed by the station panel that shortlisted them. Some or all of the semifinalist artists will be paid to prepare a preliminary proposal prior to their station panel interview. The panel will then select a finalist for each art opportunity subject to approval by the Arts Commission.

#### 4. Additional Central Subway Public Art Program consultants

To date, staff has identified project tasks over the next year for which we expect to need expert assistance from the following organizations and consultants:

- a. The Chinese Culture Center and the Chinatown Community Development Center will continue to provide project outreach support in the Chinese community. CCC's facility will be the site for ongoing community meetings and proposal exhibitions, in addition to the current support CCC is providing during the Call for Artists. CCC and CCDC will provide both Cantonese and Mandarin translation services as needed. CCDC will also continue to translate written project documents, as needed, and contact the Chinese media.
- b. An individual consultant is needed to provide additional community outreach and project promotion in neighborhoods along the entire Central Subway corridor, including planning and facilitation of community meetings and the Central Subway Public Art Advisory Committee.
- c. KwanHenmi Architects (the Central Subway station architects) and Ann Cervantes Design Associates, both under contract to the SFMTA for the Central Subway Project, will each provide architectural and other support to the Arts Commission and selected artists.

#### 5. Site visits to other transit art programs

Central Subway Project Manager Judy Moran just met with the LA Metro Arts Director, Jorge Pardo, in Los Angeles to discuss their program and transit artwork experiences, and visited several Los Angeles subway stations. She will be meeting with Sandra Bloodworth, Director of the New York MTA Public Art Program and tour numerous stations in New York the fourth week in April, 2008.

**Date:** Wednesday, April 16, 2008

**To:** Honorable Members of the Visual Arts Committee

**From:** Susan Pontious, Deputy Director, Public Art

**Re:** Coffman Pool

---

The Coffman Pool artwork, *The Swimmers*, by Steve Gillman and Katherine Keefer has been installed. The artwork consists of two 12' x 16' banks of windows that have digitally printed photographs of children using the pool laminated into the glass.

Overall, the installation is very effective: dramatic without being overbearing.

One problem is that a couple of the panels do not match the color balance of the rest of the panels. One of these is a very obvious mismatch, and two others are more marginal. The one panel is definitely being reprinted, and the other two are being evaluated for the need for replacement.

# San Francisco Arts Commission

TEXT ONLY:



PRINT:



TEXT SIZE:



April 16, 2008

## VISUAL ARTS COMMITTEE

Wednesday, April 16, 2008

3:00 p.m.

25 Van Ness Avenue, Suite 70

### Minutes

DOCUMENTS DEPT.

#### Commissioners Present:

Jeannene Przyblyski, Leonard Hunter, Lawrence Rinder, Dede Wilsey

**Absent:** Pop Zhao

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#### Staff Present:

Mary Chou, Allison Cummings, Carol Marie Daniels, Jill Manton, Judy Moran, Susan Pontious, Ellen Shershow

**Note:** All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:11 p.m.

#### 1. Consent

1. Motion to accept into the Civic Art Collection the Abraham Lincoln Brigade National Monument, a gift to the City from the Abraham Lincoln Brigade Association, designed by artists Ann Chamberlain and Walter Hood and located in Justin Herman Plaza.
2. Motion to accept into the Civic Art Collection *Namoo House* (2008), by Joyce Hsu, an anodized aluminum and stainless steel sculptural relief, installed at Gate A-3 of the San Francisco International Airport.
3. Motion to accept into the Civic Art Collection, *Take Off 2006* (2006-2008), by Hung Liu, a work of oil paint and pigmented ink on wood, installed at Gate A-5 of the San Francisco International Airport.
4. Motion to approve the six original poster designs, to be reproduced and installed in 24 kiosks on Market Street from June 12 to September 18, 2008, by artist Owen Smith, for the Art on Market Street 2008 Program.

**Motion:** Motion to adopt the consent calendar items.

**Moved:** Wilsey/Rinder



2. **Laguna Honda Hospital**

Public Art Program Deputy Director Susan Pontious presented minor changes to the work of artists Bernie Lubell and Ann Chamberlain for Laguna Honda Hospital. The work for the "A" and "D" walls has been changed from black-and-white to color images. Due to the lighting of the piece proposed for the "H" wall, the artists have decided to use imagery of the earth and sky, instead of fire and water, so that the subtleties of color on the surface of the work can be viewed in the available lighting.

Ms. Pontious then presented the revised design of Diana Pumpelly Bates's gates, which have more distinct cuts through the stainless steel. Commissioners agreed to the minor design changes for each of the works presented.

THIS MOTION HAS BEEN AMENDED

**Motion:** Motion to approve Bernie Lubell and Ann Chamberlain's revised proposals for the "H" wall, which will use imagery of the air and earth, and the "A" and "D" walls, which replace the black and white images with color images, at Laguna Honda Hospital.

**Moved:** Rinder/Hunter

THIS MOTION HAS BEEN AMENDED

**Motion:** Motion to approve Diana Pumpelly Bates's revised proposal for the Laguna Honda Hospital gates.

**Moved:** Rinder/Wilsey

3. **Guideposts by Brian Goggin**

Public Art Program Director Jill Manton reported on the relocation of artist Brian Goggin's work titled *Guideposts*. The sculpture was originally commissioned for Moscone Recreation Center, and then proposed for a lawn area north of Sava-Pool. Upon conducting outreach to surrounding neighbors, staff learned of opposition to the sculpture. Rather than waging a campaign for this site, staff will seek an alternative site for the sculpture. Ms. Manton reported that the Recreation and Park Department suggested Brooks Park as a potential alternative.

Commissioner Leonard Hunter stated that he is familiar with Brooks Park and feels the community would be receptive to Brian Goggin's work for that location. Ms. Manton said she will further investigate the site.

4. **Relocation of *Rabbinoid* sculpture**

Ms. Manton reported on the possibility of relocating the *Rabbinoid* sculpture by artist Gerald Heffernon to Brooks Park. The sculpture will be removed from its current location in Stern Grove due to repeated acts of vandalism, and the proposed alternative of Esprit Park did not have the support of its neighborhood association.

Commissioners believed Brooks Park would be a nice alternative. Commissioner Jeannene Przyblyski stated that perhaps a more effective process for relocating works is to contact Supervisors, who in turn would contact their constituents to let them know about the possibility of having a particular artwork for their neighborhood.

5. **Exhibition of sculptures by Manolo Valdes in Civic Center Plaza**

Ms. Manton reported on the installation of the eight Manolo Valdes sculptures which will begin on Sunday, April 27, 2008. A dedication is scheduled for Tuesday, April 29, but the time has not yet been determined, pending the Mayor's availability. The artist will attend the dedication, as well as representatives from Marlborough Gallery, who funded a large portion of the project costs. The installation cost escalated due to engineering requirements resulting from the Arts Commission

not being allowed to anchor the sculpture to the plaza paving. Ms. Manton reported that she is optimistic about receiving \$10,000 from Grants for the Arts for this project. Ms. Manton also stated that wooden curbs will be constructed around three of the sculptures for ADA compliance. She will inform the Commissioners of the exact time of the dedication when it has been confirmed.

#### 6. **San Francisco International Airport**

Ms. Pontious reported on negotiations with the San Francisco International Airport on the 2008 Memorandum of Understanding ("MOU"), which focuses on how to manage the maintenance of the Airport Collection. The last time the ordinance was changed, it allowed five percent of the two percent for art to be allocated to maintenance if the funding source permitted. Unfortunately, bonds do not allow for the funding to be used for maintenance. Ms. Pontious described meetings that she and Ms. Manton had with Peter Nardoza, former Deputy Director of the Airport, and Blake Summers, Director and Chief Curator of the San Francisco Airport Museums, about how to best address the challenge of maintaining the Airport Collection. At a meeting held in October 2006, staff of both departments agreed that Airport staff would handle the routine care of the works, which includes dusting and changing light bulbs, while Arts Commission staff would be responsible for larger maintenance projects that require conservators, the artist, and other outside contractors. At that meeting, there was no mention of art enrichment being charged for this work. Rather, an annual budget request would be made to the Airport Commission by the Arts Commission for any special maintenance projects and for a contribution towards Arts Commission staff time.

However, over a year later, when the Arts Commission finally received a draft of the new Memorandum of Understanding, the Airport proposed reducing the money for art enrichment taken from bond funds and paying for maintenance from operating costs. The benefit of this arrangement is that it gives the Arts Commission a legal source of funds to pay for maintenance. The Airport has proposed a sliding scale for determining art enrichment on capital projects, which would reduce the funding for art, but increase the funding for maintenance. Presumably the total amount for art and maintenance would be equal to two percent. The most recent draft of the MOU prepared by Airport staff proposes reducing the art enrichment allocation to correspond to annual allocations for maintenance to be paid out of Airport operating funds. When the art enrichment funds are exhausted, the Arts Commission would run a deficit against future art enrichment funding for maintenance of the Airport Collection. Ms. Pontious prepared a spreadsheet for Ms. Manton and Director of Cultural Affairs Luis Cancel with a projection of the long-term financial impact of such a proposal. Included in the Airport's proposal is the annualization of the cost of an Airport Museum staff person to manage maintenance of the Airport Collection and a \$50,000 facilities fund that the Airport would charge against for such costs as the changing of light bulbs.

Ms. Pontious stated that she is not comfortable with the possibility of going into debt until the next series of renovations are made. History has shown that renovations usually occur every 10 years, but this is not guaranteed.

Commissioner Przyblyski stated that part of the problem with the current funding structure is that Art Enrichment money is a one-time sum and operating money is a flow of money over time, as is maintenance. A maintenance endowment should be created to stabilize this money source. However, the amount of money set aside from Art Enrichment for the endowment needs to be significant enough to make a difference.

Ms. Manton stated that the Airport now wants to charge for maintenance tasks, such as changing light bulbs, that they used to provide at no cost to the Arts Commission and that they want to hire a full-time staff person at the Airport for Arts Commission-related work. Ms. Manton stated that



she would prefer to hire a full-time staff person at the Arts Commission to work with Ms. Pontious, rather than have this position reside at the Airport.

Ms. Pontious stated that there is an advantage to having a staff person located at the Airport as it is time-consuming and costly for Arts Commission staff to arrange for maintenance to be completed on works in the Airport. Ms. Pontious said that she is not opposed to being flexible in allocating more maintenance funds from art enrichment, but the program can't sustain the entire cost of maintenance, particularly when it is expected to carry fixed overhead costs.

Commissioner Przyblyski stated that if the Airport is mandated by charter to spend a certain amount of money on acquisitions for permanent artworks, then the Airport should not have much discretion between temporary and permanent works because it is a revenue-generating agency. She believes the final decision will have to be made between Mr. Cancel, Airport Director John Martin, and the City Administrator who oversees the Airport, as it is a matter of the City's resources.

Commissioner Hunter stated that the most Arts Commission staff can do is to demonstrate the inability of the program to continue with its current funding structure. Commissioner Przyblyski stated that the permanent collection at the Airport could be as much, if not more, of a draw than the temporary exhibits if more attention were given to these permanent works.

#### **7. General Hospital**

Ms. Pontious presented examples of artwork selected for the Mental Health Rehabilitation Facility ("MHRF") at General Hospital. MHRF functions as a transition facility between acute emergency care and the community. Ms. Pontious was given strict guidelines by General Hospital staff for the selection of works at MHRF: reality-based works showing positive interaction between people, positive ethnic images, family interaction, and works showing landscapes and still-lives. During her slide presentation, she noted that the paintings by Hilda Shum were quite successful in masking the columns with scenes of nature, and the tile work by Johanna Poethig was successful in its collaboration with patients and its focus on life stories, aspirations, and goals. The group of artists selected to create works in the hospital matched the ethnic population of its patients. Ms. Pontious summarized that the collection at MHRF, while following the guidelines set by the hospital, was quite eclectic and did not feel institutional.

Ms. Pontious discussed with Commissioners the different sites for artwork in the new San Francisco General Hospital. The design of floors could be an opportunity for work that breaks up the space for patients who walk up and down the hallways for exercise. The lobby is another main area for artwork, as well as the outdoor walkway by the side of the hospital, where the heart sculptures may be placed. Other possible locations are the landscaped areas on the roof and the area within the parking circle. It will be important to select works that are appropriate for the site, such as an uplifting and sensational work for the entry circle, and something more calming and contemplative for the waiting rooms.

Commissioner Przyblyski was satisfied with the placement of the heart sculptures along the outdoor passageway on the side of the hospital. She inquired about the reference in the staff report to the existing collection of work at General Hospital. Ms. Pontious responded that much of the existing collection is not in good condition, and some of the works are not appropriate for a hospital setting. The works should be reframed and reinstalled, possibly in the old building, which will be used for administrative offices. Ms. Pontious noted that there is a sculpture by Gerald Warburg that will need to be relocated, as well as a painting which was badly damaged and should be restored before it is returned to the artist.



Commissioner Lawrence Rinder stated that he is on the board of an organization called RxArt in New York that gives art to hospitals and has a good network of artists. Diane Brown is the president; Commissioner Rinder will provide Ms. Pontious with her contact information.

In response to the presentation of work at MHRF, Commissioner Przyblyski commented that even within this notion of "evidence-based design" there seems to be a lot of possibility in the type of artworks that fit within the guidelines. She agrees that when commissioning work for places where people do not feel well or where they have a high-level of anxiety, it would make sense to have art that helps relieve stress and uplift spirits. Ms. Pontious stated that she would like to create works that undercut the institutional, sterile, and stern environment of the hospital.

Commissioner Dede Wilsey stated that the psychology of color is an important element in the design of hospitals. She explained that she is involved with fundraising efforts for the new UCSF hospital at Mission Bay and has had the opportunity to tour many hospitals. Commissioner Wilsey emphasized the importance of having calming spaces and works that distract patients and visitors from the passage of time. Commissioner Hunter mentioned Paul Kos's work, *Chartres Bleu*, which captures the changing light through the stained glass windows of the Chartres Cathedral.

Commissioner Rinder inquired about who was responsible for the wall color at General Hospital since it appears to be an important element of the design. Ms. Pontious stated that it is likely that interior designers will be responsible for the wall color.

#### 8. **Central Subway**

Project Manager Judy Moran provided an update on the Central Subway Public Art Program including the ongoing extensive outreach efforts by staff, which includes conducting three artist workshops, and an intensive collaboration effort with the Chinese Culture Center and Chinese Community Development Center. Next steps will include the development of a Central Subway Public Art Advisory Committee, as well as an Artist Pool Selection Panel and, eventually, determination of Artist Selection Panels for each station. Staff has also developed a rough outline for the content of the Central Subway Arts Master Plan. Ms. Moran met with Jorge Pardo, Director of the Los Angeles Metro Public Art Program, and will meet with Sandra Bloodworth, Director of the New York MTA Arts for Transit Program, to discuss their experiences with developing and maintaining artworks in an urban subway system. For the Visual Arts Committee meeting in May, Ms. Moran intends to provide Commissioners with a preliminary workbook for their review and feedback that begins to focus the overall vision for the Central Subway Art Program as well as to further articulate art opportunities at each station. Ms. Moran reported that work continues on finalizing the Art Enrichment budget amount for the Central Subway Public Art Program.

Commissioner Przyblyski stated that it is important for the Central Subway Public Art Advisory Committee to have a written scope of work so that their roles in the process are clearly defined. Ms. Moran stated that the role of the Advisory Committee will be limited to the development of the Arts Master Plan. In order to clarify their role, Ms. Manton suggested that the panel be called the Arts Master Plan Advisory Committee.

Commissioner Przyblyski stated that she believes stakeholder interest in the Central Subway will concentrate and disperse based on the station in question, and that it would be good to engage the transportation advocacy community in the planning process because they represent city-wide interests. Ms. Moran emphasized that in regard to the Central Subway public art planning process, it is important to have input from Commissioners early in the planning stage both in terms of process and aesthetics.

Commissioner Hunter inquired about the period of time between the selection of the art proposals

and the installation of the artists' works. Ms. Moran responded that the system will begin operating in 2016 at the earliest, so there will be a lead time of approximately six or more years between the final designs of the artworks and their implementation, as with the Third Street Light Rail Art Program. Ms. Moran stated that within that time, the Arts Commission will commission a series of occasional transit-related temporary art programs in neighborhoods along the Central Subway corridor in collaboration with existing organizations and communities to keep people involved and aware of the project. Commissioner Hunter thought this was a great idea and noted the effectiveness of the program of temporary works in Sacramento that engage the community.

Commissioner Przyblyski stated that although she has previously advocated for Commissioner participation on every project artist selection panel, she has realized that a Commissioner's role on a panels in some cases has expanded to include project mediation. However, she also appreciated the value of the Commissioners' broad overview of a project as a panelist because of their broader involvement in and oversight of the public art collection at large and of the complete process for each project.

9. **Coffman Pool**

Ms. Pontious announced that the installation of work by artist team Steve Gillman and Katherine Keefer at Coffman Pool has been completed and is quite successful. She stated that one glass panel is being re-fabricated and replaced because the color doesn't match with the rest of the panels. There were also two other panels that may have been slightly off in color, but the variation is so slight, both in the morning and afternoon light, that it is almost unnoticeable. The pool will not open for at least another month.

10. **New Business**

Ms. Manton was proud to report that the Jay DeFeo painting, *Masquerade in Black*, loaned by the Arts Commission to the de Young Museum, is currently on display at the Museum. Ms. Manton reminded Commissioners that the work had previously been in storage for the past 12 years after it was removed from the Airport. Ms. Manton inquired about the possibility of doing a press release or having a reception at the de Young Museum to bring attention to the painting and let the public know that such an important work is available for viewing. Commissioner Wilsey agreed that a reception is a great idea, along with publicizing the work in the Museum's magazine.

Ms. Manton reported that with a new Director of Cultural Affairs, it is a good time to reevaluate the public art ordinance and the way in which the Public Art Program proceeds with projects. Ms. Manton would like the Public Art Program to manage fewer projects and allow artists to engage in a longer-term and more constructive relationship with the communities and neighborhoods where they create artwork.

Commissioner Hunter inquired about which departments allow for the pooling of funds. Ms. Manton responded that the San Francisco Public Utilities Commission is the only department that allows this pooling and the money is used for temporary projects. Commissioner Przyblyski inquired about the pooling of funds for the branch library improvement projects. Ms. Manton responded that the total amount of art enrichment funding generated from improvements at several branch libraries was divided equally among all eligible projects at the branch libraries.

Commissioner Rinder asked if such a proposed policy change would have to be considered by the Board of Supervisors. Ms. Manton responded that it could be done at the executive level because the ordinance already allows for funds to be pooled.

11. **Old Business**

There was no other old business.

## 12. Adjournment

The meeting was adjourned at 4:51 p.m.

MC 4/21/08

### Notices

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Public comment in regard to specific items will be taken before or during consideration of the item.

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# San Francisco Arts Commission

TEXT ONLY:



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**May 21, 2008****VISUAL ARTS COMMITTEE**

Wednesday, May 21, 2008

3:00 p.m.

25 Van Ness Avenue, Suite 70

DOCUMENTS DEPT.

**Agenda**

MAY 19 2008

SAN FRANCISCO  
PUBLIC LIBRARY**1. Consent**

1. Motion to approve an exhibition organized by San Francisco General Hospital's Cancer Awareness, Resources and Education (CARE) Program of portraits by photographer Nicole Franco in the cafeteria of San Francisco General Hospital.

2. Motion to accept into the Civic Art Collection the Harvey Milk commemorative bronze sculpture and base (2008), a gift to the city from the Harvey Milk City Hall Memorial Committee. The sculpture, designed by Daub, Firmin, Hendrickson Sculpture Group, is located in the Supervisors Ceremonial Rotunda at City Hall.

3. Motion to approve a mural by artist Norm Stien with assistance from artists Victor Reyes and Amanda Lynn, to be installed for a period not to exceed six months, on the outer perimeter wall of the skate park as part of the improvements at Potrero del Sol and Rolph Playgrounds, pending approval from the Recreation and Park Commission on June 5, 2008.

4. Motion to approve a series of high resolution chalk stencils of historical photographs on the sidewalks outside of 15 major theatres and art museums throughout the civic center and downtown San Francisco by artists Jessica Tully and Kim Munson, as part of Yerba Buena Center for the Arts' visual arts exhibition, *Bay Area Now 5*. This will involve a two step process; four temporary spray chalk designs installed in four locations during the week of June 9, followed by a second series commencing July 11 and continuing through October 19, 2008 in all 15 locations.

5. Motion to approve an increase in the current total contract budget amount of \$35,000 by \$750 for additional required engineering costs for artist Scott Donahue's Contract Number POAR004000098 to design, fabricate and install an artwork for the renovated Richmond Branch Library for a new total contract budget amount of \$35,750.

**2. Gallery - 155 Grove Street installations***Meg Shiffler*

Presentation on the next 155 Grove Street exhibition by artist Paul Hayes, to be installed on May

30, 2008.

**Motion:** Motion to approve an honorarium in the amount of \$500 for artist Paul Hayes for his installation at 155 Grove Street, to be installed May 30, 2008.

3. **Gallery - Bill Fontana at City Hall**

*Meg Shiffler*

Report on the status of the upcoming Bill Fontana exhibition at City Hall. Materials provided include a proposed schedule of events leading up to the exhibition, a written description of the installation, and a budget.

**Motion:** Motion for the Director of Cultural Affairs to enter into a contract with Bill Fontana for the creation, installation and de-installation of a temporary sound art installation at City Hall scheduled to open in late January 2009. The contract amount shall not exceed \$68,000.

4. **Patricia's Green - Temporary Sculpture Proposal**

*Jill Manton*

Report on the possibility of a temporary exhibition of Tony Labat's Peace Sign sculpture in Patricia's Green.

**Motion:** Motion to approve the temporary display of the Peace Sign sculpture by Tony Labat from October 15, 2008 to June 15, 2009 in Patricia's Green pending the availability of funds from the PUC art enrichment reserve, support for the project from the Hayes Valley Neighborhood Association, and permit approval from the Recreation and Park Department.

5. **Civic Center Plaza-Temporary Sculpture Proposal**

*Jill Manton*

Report on the possibility of installing an artwork utilizing recycled tree branches by artist Patrick Dougherty in Civic Center Plaza during the winter of 2009.

**Motion:** Motion to award the artist Patrick Dougherty an honorarium of \$750 to develop a site specific proposal for the Civic Center Plaza to be implemented in winter of 2009.

6. **Sunnyside Conservatory**

*Judy Moran*

Presentation of the preliminary proposal by the artist team Wowhaus, recommended by the Sunnyside Conservatory Artist Selection Committee for implementation of an artwork for the Sunnyside Conservatory.

**Motion:** Motion to approve the artist team Wowhaus for their proposal for the Sunnyside Conservatory, as recommended by the Sunnyside Conservatory Artist Selection Committee.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with the artist team Wowhaus for the final design, fabrication, and transportation of an artwork for the Sunnyside Conservatory.

7. **Sava Pool**

*Judy Moran*



Presentation of the final design of artist Catherine Wagner's artwork for permanent installation at the Larsen Park Sava Pool Natatorium.

**Motion:** Motion to approve the final design by artist Catherine Wagner of porcelain enamel panels for permanent installation at the Larsen Park Sava Pool Natatorium and authorization for the artist to proceed to fabrication of the artwork.

8. **Franklin Square**

*Susan Pontious*

Staff report

Report on the use of art enrichment funds generated by the renovation of Franklin Square Park for the engineering fees associated with the design of a support wall for Anthony Stellan's mosaic mural, *Brotherhood of Man*.

**Motion:** Motion to approve use of \$28,000 art enrichment funds generated by the renovation of Franklin Square Park for architectural and engineering fees to design a support wall for Anthony Stellan's mosaic mural, *Brotherhood of Man*.

9. **San Francisco International Airport**

*Susan Pontious*

Report on the Memorandum of Understanding between the Airport and the Arts Commission.

**Motion:** Motion to approve a Memorandum of Understanding between the Airport and Arts Commission, which shall apply to art enrichment and art maintenance expenses between July 1, 2007 and June 30, 2017, and which outlines the procedures and policies for the selection of art for the airport and collection management responsibilities, art enrichment funding formulas, and other issues related to the coordination and cooperation between the Airport and the Arts Commission relative to the Public Art Program at the Airport.

10. **Junipero Serra Playground**

*Tonia Macneil*

Report on the completion of artwork at Junipero Serra Playground by artist Bean Finneran and presentation of the images of installed artwork.

**Motion:** Motion to approve the untitled ceramic tile artwork for Junipero Serra Playground by the artist Bean Finneran as installed.

**Motion:** Motion to accept into the Civic Art Collection of the City and County of San Francisco the untitled ceramic tile artwork by Bean Finneran for Junipero Serra Playground.

11. **Gallery - SFAC Gallery exhibition at 410 Van Ness**

*Meg Shiffler*

Presentation on the next SFAC Gallery exhibition at 401 Van Ness titled *Resisting Dominion*, on view from June 12 to August 16, 2008. The exhibition will feature Tiffany Bozic (Oakland), James Drake (Sante Fe), Leiv Fagereng (Portland), Walton Ford (Great Barrington, MA), and Tara Tucker (San Francisco).

**12. Gallery - Fundraising programs***Meg Shiffler*

Presentation on a new series of fundraising programs spearheaded by the SFAC Gallery Advisory Board. The first of these programs, ON YOUR MARK, will take place on Saturday, June 14, 2008 from 6 to 8 pm at Electric Works Gallery, and will feature a print demonstration and talk by emerging artist Ala Ebtakar. Tickets are \$100 each and the ticket price can be applied to the purchase of a print.

**13. Gallery - Exhibition schedule***Meg Shiffler*

Report on a proposed change in the Gallery's exhibition schedule for the calendar year of 2009.

**14. Standards and Guidelines for Busts in City Hall***Jill Manton*

Discussion of the consistency of materials used for busts and pedestals in City Hall.

**15. Art on Market Street Program***Judy Moran*

Presentation of artist proposals for consideration for the 2008/2009 Art on Market Street Program.

**16. Central Subway***Judy Moran*

Update on status of the Central Subway Public Art Program.

**17. New Business****18. Old Business****19. Adjournment**

MC 5/16/2008

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## **Potrero del Sol Skate Park Wall Mural Proposal Evidence of Community Support**

The skaters building and looking forward to skating Potrero del Sol Skate Park were very concerned about graffiti on the skate surfaces and its detrimental impact on the skate surface. In order to try and deter tagging inside the park Friends of Potrero del Sol organized and held a fundraiser to pay for the installation of a mural on the outside of the skate park wall. The idea is that if the outside wall is painted by local artists in the skating community then the space appears complete and street taggers will not come and paint in the park.

In October of 2007 Friends of Potrero del Sol held an art auction and raffle at Amber on Church Street. Over 40 pieces of art were auctioned off. They included art done by local skateboard graphic designers, well known tattoo artists, photographs and a couple of pieces by Buena Vista Elem. students. The raffle was for five large lots of skate merchandise, haircuts, tattoo time, music, etc. Over 150 people attended the event, including the skate park builders, musicians, professional skaters, local skateboard manufacturers and shop owners. Enough money was raised to pay for the artists' materials for the mural and the time will be donated.

The skate park has been very much anticipated in the San Francisco skating community and beyond since the idea was first raised in 2003. There is a strong sense of ownership by the local artists/skater community and this will be further reinforced by allowing a local artist to paint a mural on the outside of the park walls.

This project is supported by the following individuals and organizations:

Alfredo Pedroza, Mayors Office of Neighborhood Services, D9  
Jim Lazarus, Recreation and Parks Commission  
Neighborhood Parks Council, Isabel Wade  
Buena Vista Elementary School PTA  
Lower 24<sup>th</sup> Street Merchants and Neighbors Association, Eric Arguello  
Rolph Playground Neighbors Assoc., Leora Vestel  
Jeanne Darrah, Park and Rec. Open Space Advisory Comte., D9  
Friends of Potrero del Sol Park  
Artwork Rebels

### **Funding**

The paint will be paid for by Friends of Potrero del Sol Park and the artists' time will be donated. RPD will pay for and install the temporary surface to be painted on.

### **Timeline**

The preparation will be done on Friday, June 13<sup>th</sup> 2008 and Norm will work with a small group of artists during Saturday and Sunday, June 14<sup>th</sup> to complete the mural installation.

### **Maintenance Plan**

Timothy Moore 415 680-5653 will work with Joseph Padilla, the Recreation and Parks Department Painter Supervisor 415 753-7016 to maintain the mural. RPD will paint anti-graffiti paint over the mural once it is completed.

In addition to maintaining the temporary mural, Timothy Moore has organized Jason Clemoff and a group of skaters who live in the neighborhood to voluntarily clean graffiti off of the skate park's skate surfaces. No anti-graffiti paint will be put on the skate surfaces. This will be overseen by Joeseeph Padilla also.



## NORM STIEN

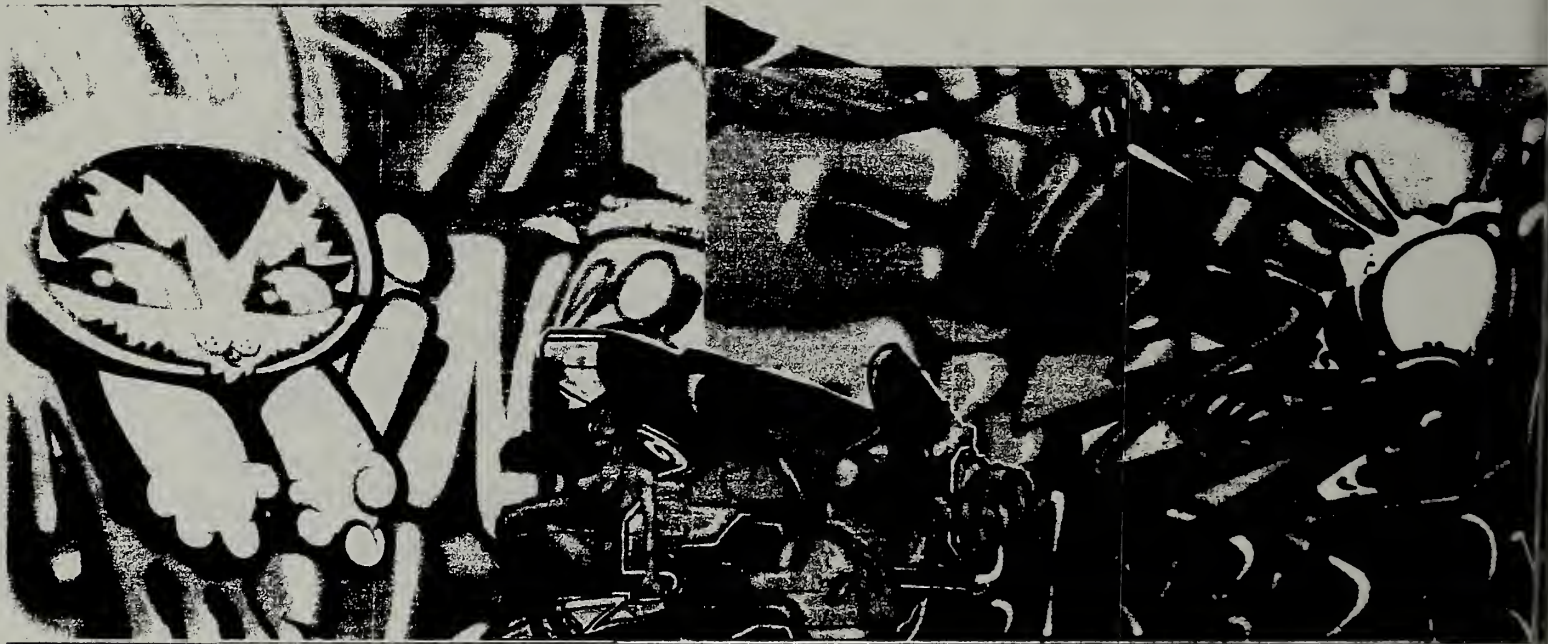
As a long-time resident of San Francisco, Norm grew up with the artistic community of the inner city impacting his stylistic expression. Today you can see his murals around the world. Norm has traveled to many different countries Korea, Japan, Europe, and Australia for installations. He works in several media. Norm does murals, fine painting, tattooing, machining, and silk screening to name a few. His world intersects the current aesthetics of skater, tattoo and street art.

Norm has been published in magazines like our local Juxtapose, Thrasher. His work has also been featured in Piece by Piece and Infamy documentaries.

Corporations like Coke a Cola and Scion, seeking to appeal to today's youth, have commissioned his work. 7th letter, a local manufacturer of limited run clothing and jewelry, uses his designs.

In order to continue to excel in his art and refine his techniques, Norm has taken many different accredited classes at various local institutions.

Norm's images can be found on sights such as flicker.com and myspace. He has thousands of people who photograph and post his art for other to enjoy. He works with a group of local artists and invites younger art students to participate in his installations. His work and methods are at the forefront of contemporary "street" art, and is a great influence to many communities.



1' 5' 10'  
scale

# Syndicate

*(walking tour and gallery installation)*

Yerba Buena Center for the Arts

*Bay Area Now 5*

July 19 – October 19, 2008



# Project Description

*Syndicate* is a temporary public art project and walking tour to be presented at YBCA as part of *Bay Area Now 5*. Syndicate celebrates San Francisco union workers in performance and art spaces through time. The project has both public art and gallery components. The public art component features a installation of high-resolution stencils created from historical photographs painted on the sidewalk by a team of artists at the foot of each major theatre and art museum downtown and at civic center. For the duration of the exhibition, the stencils become a self-guided walking-tour with pod cast and audio components downloadable from the YBCA website.

We plan a two stage process, first a temporary installation of the stencils using spray chalk to be installed at five prime locations (the Golden Gate, Orpheum, Curran, Geary Theatres and the Lusty Lady) over the week of June 9<sup>th</sup>. In the second phase the stencils would be reinstalled at these locations, plus the Post St. Theatre, Marines Memorial, Warfield, YBCA, SFMoMA , Bill Graham Civic, Davies Symphony Hall, the Opera House, Herbst Theatre, and the Asian Art Museum. These stencils would be created with a more durable material, and would be on-site from mid-July through mid-October. YBCA will publish a detailed map of the locations as a walking tour, which will be available to museum visitors over the length of the show, closing in mid-October. Guided tours will be offered on Saturday, 7/26 and Saturday, 10/4.

# Project Description (cont...)

Deinstallation will occur Monday 10/20 – Wednesday 10/22. We have been working with Nick Elsner (DPW), and he has approved the use of conventional spray paint with a raincoat 6000 coating which meets the criteria of the Department of Public Works Bureau of Street-Use and Mapping for non-slip materials. The paint will be removed with a high-pressure washer.

The gallery installation at YBCA will feature video and photographs documenting the installations along with an enlarged map. The key collaborators are Jessica Tully (lead artist/video), Kim Munson (researcher), Wendy Crittenden and Tom Griscom (photographers) and Catherine Powell (SFSU Labor Archives).

yba

14 April, 2008

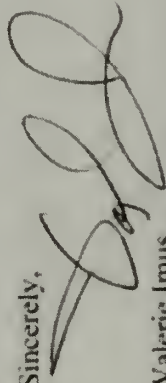
Jessica Tully  
88 Cumberland, No. 1  
San Francisco, CA 94110

Dear Jessica Tully:

I would like to invite you to participate in the *Bay Area Now5* satellite exhibition at Yerba Buena Center for the Arts, titled *Ground Scores: Tours through Historic and Personal San Francisco*. We are pleased to present your project "Syndicate" in our galleries and as part of a series of public walking tours. The exhibition opens on Saturday, July 19th, 2008 and runs through October 19th, 2008.

You will be responsible for all of the research associated with this project, including contacting the cooperating venues and gaining their permissions for the installation of the sidewalk pieces. Please let me know if I can provide you or the venues with any further information about this exhibition. I look forward to working with you on this exciting project.

Sincerely,



Valerie Imus  
Exhibitions Manager



# About us

## Jessica Tully, Lead Artist

In Jessica Tully's choreographies, videos and performances, subtle interventions are at play. Her site specific work is set within socially charged public spaces such as a San Francisco Housing Project prior to demolition, San Francisco's public water system, a salt water hotel pool in Havana, Cuba, and Oakland's Frank Ogawa Plaza. As a cultural worker and artist, she is interested in the intersection of performance and social sculpture. Her vividly shot Hip Hop aesthetic overlays spectacle and synchronicity. Her focus is on youth, identity, and cultural engagement in urban cities nationwide. As both a practitioner and educator, she has played leadership roles in large-scale voter registration, electoral and cultural-political efforts for nearly 20 years.

In 2007 she orchestrated a collaborative happening with legendary Olympic athlete John Carlos (USA Track & Field, Mexico City, 1968) and all 500 of Youth Speaks' international teen poetry slam champions. Each youth poet wore contemporary a remake of the Famous USA track jersey and along with John Carlos, placed their fists in the air in homage to his and Tommie Smith's epic human rights protest on the Olympic stand 40 years ago. In 2006, she produced educational components on three groundbreaking films: ITVS/Firelight Media's "Hip-Hop: Beyond Beats & Rhymes" by Byron Hurt, GNN's "American Blackout" and Absinthe Films' extreme snowboarding feature: "More: Sphere of Influence" which addressed global warming and corporate gangsterism framed by extreme snowboarding. She has produced various benefit concerts with The Roots, Jill Scott, Erykah Badu, Fishbone, Alanis Morissette and others.

Jessica Tully, MFA, New Genres, San Francisco Art Institute, B.S. Political Science and Women's Studies, University of California at Berkeley, is the co-recipient of the 1997 Smithsonian Award for Technology (pioneering of voter registration online), the 2002 David T. McMillian Award (Best of Show, SFAI MFA Degree Show) and 2005 BAVC MediaMaker Award. She sits on the board of directors for Oaklandish and Free Range Studios. She lives in San Francisco, CA. Invited presenter at national conferences, universities and music festivals.

# About Us

## **Kim Munson, researcher/coordinator**

Kim's lifetime of experience working in creative-technical art related fields has evolved into a passionate interest in curating, researching & coordinating art exhibits for museums, galleries, and institutions. She has an MA in Art History from San Francisco State University. Over the course of her career, she has worked in graphic design, digital media, fine art, scenery painting for film, event coordination and production. Recent curatorial projects include *Exploding Cartography: Art about Maps and War* (organizing curator for on-line show, SFSU), *Battle Emblems* (co-curator, Intersection for the Arts), and the upcoming *Intellectual Property Project* at Intersection (Fall 09) and *Looney Lineage: Cartoon Icons, California Art* with SFSU, and the California Historical Society (Spring 2010). Kim has also worked as a coordinator or researcher on the following SFSU exhibitions and events: *Witness to War: Revisiting Vietnam in Contemporary Art; Eco: Art about the Environment; High 5; To Cuba with Love and AfroCuba: Works on Paper 1968-2003*. As a fine artist, Kim's work has recently been displayed in Intersection's show *Terror?* and in College Night shows at San Francisco's Legion of Honor.

## **Catherine Powell, Labor Archives and Research Center**

Few regions can rival the rich, lively labor history of the San Francisco Bay Area. This history is preserved in primary source and vintage history materials at the Labor Archives and Research Center (LARC). Founded in 1985 by trade union leaders, historians, labor activists and university administrators, the Labor Archives is a unit of the J. Paul Leonard Library at San Francisco State University.

Additional photography for the gallery exhibition by **Tom Griscom** and **Wendy Crittenden**.  
Curated for Yerba Buena Center for the Arts by **Valerie Imus**.

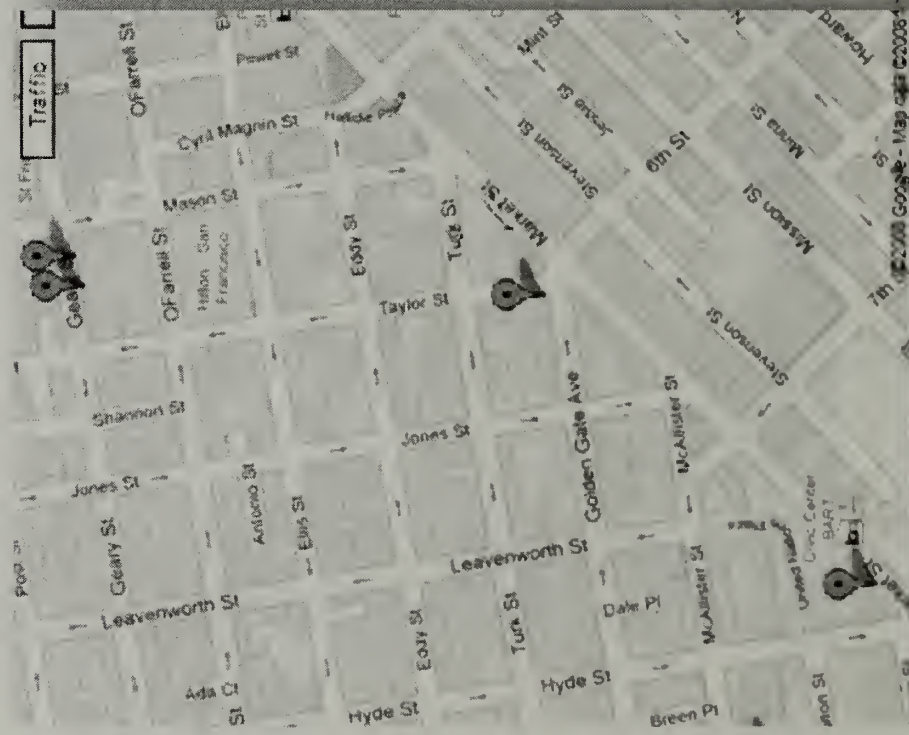
# Research Partners

Archives	Unions and other partners
SFSU Labor Archives	YBCA
California Historical Society	IATSE #16
Museum of Performance & Design	Musician's Union #6
San Francisco Public Library	Teamsters #7
	SHN (Best of Broadway)
	American Conservatory Theatre

# Map of temporary installations

4 locations to be installed the  
week of June 9:

The Geary Theatre  
The Curran Theatre  
The Golden Gate Theatre  
The Orpheum Theatre



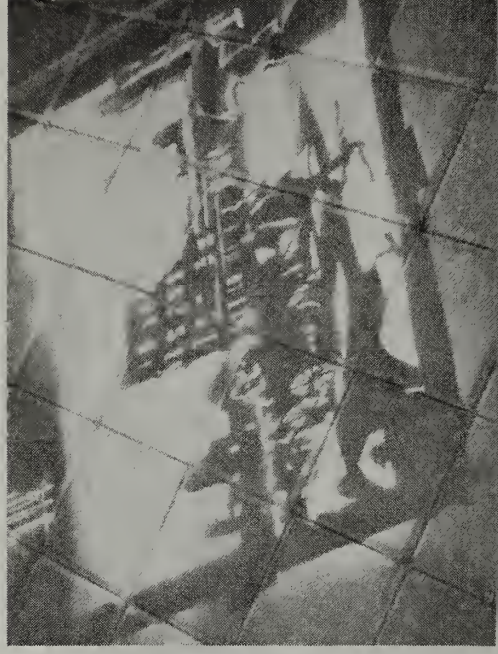


Example stencils from a previous project.



These two stencils were created for the Oakland Walk of Fame project, 2005.

Example stencils from a previous project.



More examples from the Oakland Walk of Fame project, 2005.



# Example image template



We plan to use variations of these two borders as a framing/identifying device around each image. Information would include YBCA, Bay Area Now!, and a web address where viewers can find more information about the show the individual image.

# Geary Theatre





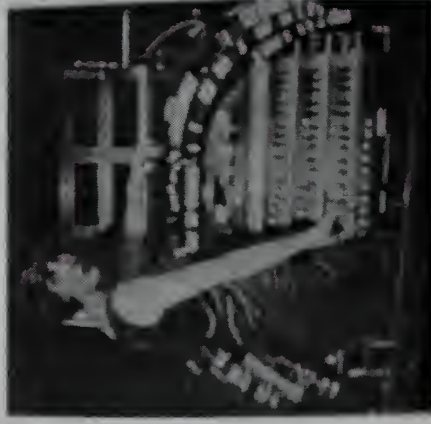
# Geary Theatre: Images to be stenciled



1.



2.



3.

# Planned map of the entire "Syndicate" walking tour.



1. YBCA
2. SFMoMA
3. Post Street Theatre
4. Marines Memorial
5. Curran Theatre
6. Geary Theatre
7. The Warfield
8. Golden Gate Theatre
9. Orpheum Theatre
10. Bill Graham Civic
11. Asian Art Museum
12. Davies Symphony Hall
13. War Memorial Opera House
14. Herbst Theatre
15. The Lusty Lady

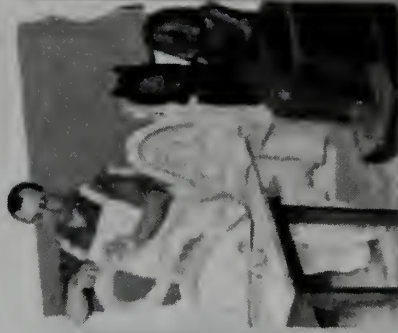
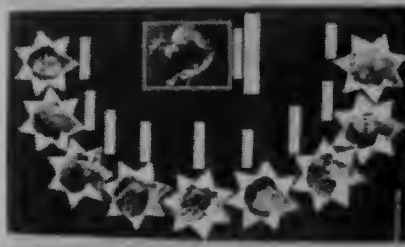
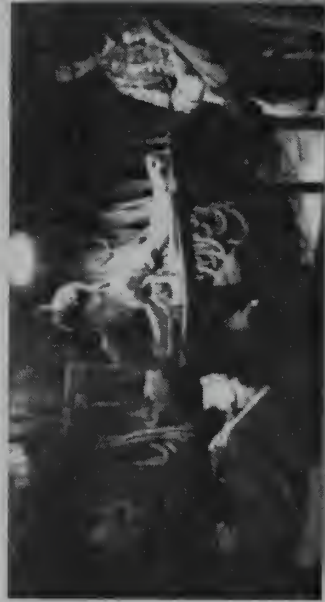
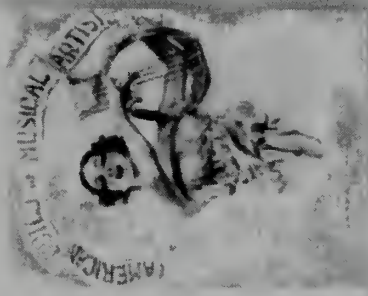
Our hope is to finalize everything by June 14<sup>th</sup>, and install the weekend of July 11<sup>th</sup>.

View our map (syndicate edit) at:

<http://maps.google.com/maps/ms?hl=en&gl=us&ptab=2&ie=UTF8&oe=UTF8&msa=0&msid=101785849113550606985.00044b02189c5a2f1f237>



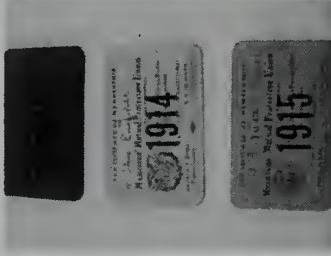
# Sample Images for use at other spaces





# Estimated Budget

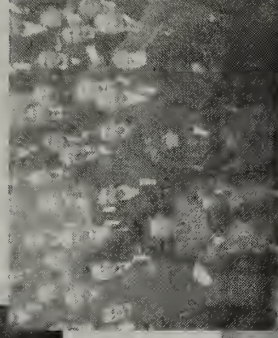
Function/material	Estimated funds needed
Budget for Syndicate Research	1000
Stencil Making	1000
Photo	750
Videographer	750
Editor	1000
Map Design	900
Post Card Design	200
Sidewalk Permit	1290
Install Permit	1200
Insurance Rider	500
Lockers	150
Corkboard	80
Installation materials	500
Stencil materials	500
De-installation	2,000.
<b>Total</b>	<b>\$11,820</b>

<b>SYNDICATE 2008</b>	Jessica Tully, Artist 510 393 8324	<b>YBCA • BAN 5</b>	
<b>VENUE &amp; ORDER</b>	<b>CONTACT</b>	<b>ORGANIZATION</b>	<b>IMAGE</b>
<b>YBCA</b>  701 Mission Street @ 3rd, San Francisco, CA 94103.  Administrative Offices: 415.978.2700	Guy Brenner <gbrenner@ybca.org>, sal@local16.org  Steve Lutke at the Local 16 office, 415 441 6400.	IATSE, Local 16	Image TBD
<b>SFMOMA</b>  151 Third Street (between Mission and Howard Streets), San Francisco, CA 94103, Telephone: 415.357.4000	Connie Ford (sect/Treasurer OPEIU) <a href="mailto:opeconnie@sbcglobal.net">opeconnie@sbcglobal.net</a>  Josh Reinholds Greg Wilson Paul Clipson <a href="mailto:qwilson@sfmoma.org">qwilson@sfmoma.org</a> <a href="mailto:ireinholds@sfmoma.org">ireinholds@sfmoma.org</a> <a href="mailto:paulclipson@yahoo.com">paulclipson@yahoo.com</a>	OPEIU, Local 3, IATSE	

## Marines Memorial

609 Sutter Street,  
San Francisco, CA  
94102

Scott Nedlander, owner  
Randy Teredosa, manager  
Dustin Barclay, assistant  
  
Roxanne Goodfellow  
415.321.2913



IATSE 16, Actor's Equity, IATSE  
784 (Wordrobe), IATSE B-18  
House Staff & Box Office  
Employees, United Scenic  
Artists No 800, IATSE 839 Set  
Designers, ATPAM Production  
Managers, Musicians Union

## Post St. Theatre

450 Post St # 2,  
San Francisco, CA  
94102

Scott Nedlander, manager Need  
material, they have a good  
arrangement with IATSE, IASTSE  
gives them a break, mention that  
YBCA & Orpheum, GG  
  
Scott Nedlander, owner  
Randy Teredosa, manager  
Dustin Barclay, assistant  
Roxanne Goodfellow  
415.321.2913



IATSE 16, Actor's Equity, IATSE  
784 (Wordrobe), IATSE B-18  
House Staff & Box Office  
Employees, United Scenic  
Artists No 800, IATSE 839 Set  
Designers, ATPAM Production  
Managers, Musicians Union

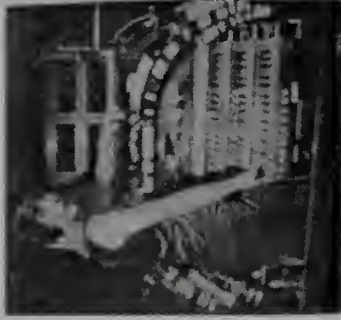


**Geary  
Theatre  
(ACT)**

415 Geary Street, San  
Francisco, CA 94102.  
Administrative Offices:  
415.834.3200

Heather Kitchen Managing Director.  
ref: Eddie Raymond  
hmk@act\_sf.org

IATSE 16, Actor's Equity, IATSE 784  
(Wordrobe), IATSE B-18 House Staff &  
Box Office Employees, United Scenic  
Artists No 800, IATSE 839 Set  
Designers, ATPAM Production  
Managers



## Curran Theatre

445 Geary St, San Francisco, CA 94102,  
Phone: 415-551-2075  
Fax: 415-431-5052

Ryan Rigazzi  
SHN  
1182 Market Street  
Suite 200  
SF CA 94102  
[rrigazzi@shnsf.com](mailto:rrigazzi@shnsf.com)  
415.551.2085

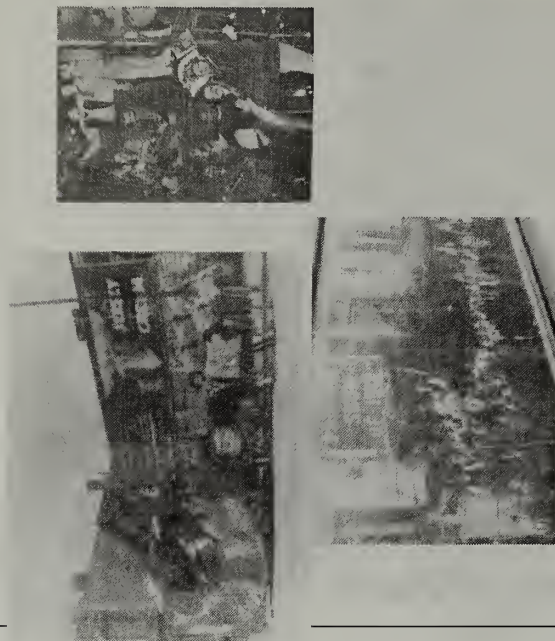
## Warfield Theatre

982 Market St, San Francisco, CA  
94102. 415-726-9090

Shop Steward Tom Hazelett also  
Live Nation.  
Live Nation Just lost the contract,  
AEG will get new lease.  
Contact: David Lefkowitz

ATSE 16, Actor's Equity, IATSE 784  
(Wordrobe), IATSE B-18 House Staff &  
Box Office Employees, United Scenic  
Artists No 800, IATSE 839 Set  
Designers, ATPAM Production  
Managers, Musicians Union

IATSE 16, Musicians Union



## Golden Gate Theatre

1 Taylor Street,  
San Francisco, CA  
94102

Greg Holland

(This is a national commercial entity, SHN, Carol Shorenstein, Greg Holland and Neiderland, Holland is the local owner,

Ryan Rigazzi  
SHN  
1182 Market Street  
Suite 200  
SF CA 94102  
[rrrigazzi@shnsf.com](mailto:rrrigazzi@shnsf.com)  
415.551.2085

IATSE 16, Actor's Equity, IATSE 784 (Wordrobe), IATSE B-18 House Staff & Box Office Employees,

United Scenic Artists No 800, IATSE 839 Set Designers, ATPAM Production Managers, Musicians Union

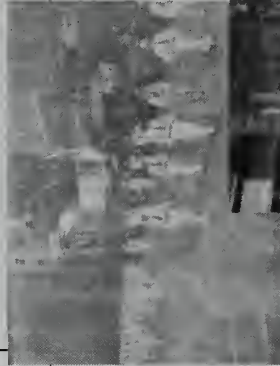


## Orpheum Theatre

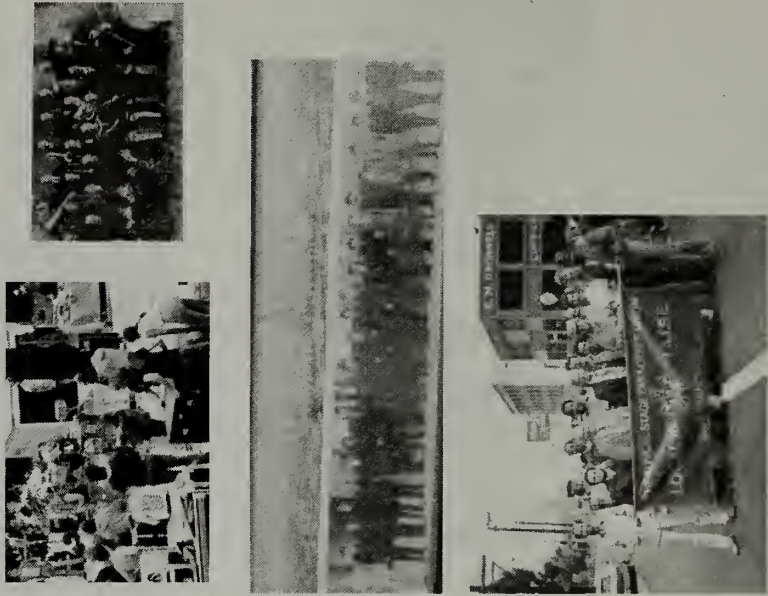
1182 Market St,  
San Francisco, CA  
94102.




Ryan Rigazzi  
SHN  
1182 Market Street  
Suite 200  
SF CA 94102  
[rrrigazzi@shnsf.com](mailto:rrrigazzi@shnsf.com)  
415.551.2085

IATSE 16, Actor's Equity, IATSE 784 (Wordrobe), IATSE B-18 House Staff & Box Office Employees, United Scenic Artists No 800, IATSE 839 Set Designers, ATPAM Production Managers, Musicians Union





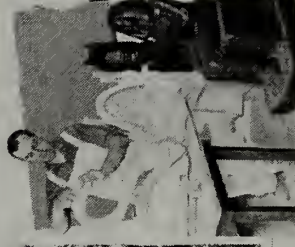
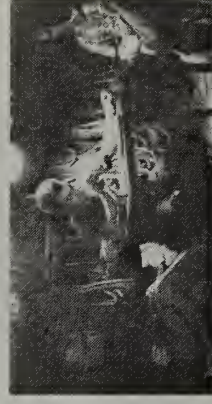
	<p><b>Bill Graham Civic Auditorium</b></p> <p>99 Grove Street, San Francisco CA, 94102</p>		<p>Michael Colter at mcolter@billgrahamcivic.com.</p>		<p>IATSE 16, Actor's Equity, IATSE 784 (Wordrobe), IATSE B-18 House Staff &amp; Box Office Employees, United Scenic Artists No 800, IATSE 839 Set Designers, ATPAM Production Managers, Musicians Union</p>		
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<p><b>Asian Art Museum</b></p> <p>200 Larkin Street, SF, 94102. 415-381-3500</p>	<p>SEIU 1021 Contact: Don Evans <a href="mailto:don.evans@seiu1021.org">don.evans@seiu1021.org</a></p>	<p>SEIU 1021</p>	
<p><b>Davies Symphony Hall</b></p> <p>201 Van Ness Avenue at Grove Street</p>	<p>Elizabeth Murray, Managing Director</p>	<p>IATSE 16, Actor's Equity, IATSE 784 (Wardrobe), IATSE B-18 House Staff &amp; Box Office Employees, United Scenic Artists No 800, IATSE 839 Set Designers, ATPAM Production Managers, Musicians Union</p>	  <p>PETER PAUL EVANS</p>

SFWMPA. Elizabeth Murray,  
Managing Director. 401 Van Ness  
Avenue, Room 110, San Francisco,  
CA 94102. (415) 621-6600.  
elizabeth.murray@sfgov.org

## War Memorial Opera House

301 Van Ness  
Avenue at Grove  
Street



IATSE 16, Actor's Equity, IATSE  
784 (Wordrobe), IATSE B-18  
House Staff & Box Office  
Employees, United Scenic  
Artists No 800, IATSE 839 Set  
Designers, ATPAM Production  
Managers, Musicians Union,  
American Guild of Musical  
Artists



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## Herbst Theatre

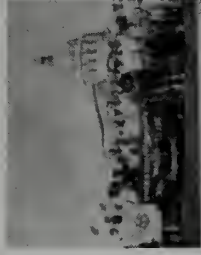
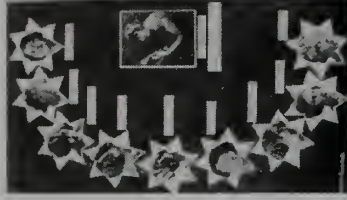
401 Van Ness  
Avenue at  
McAllister Street

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SFWMPA. Elizabeth Murray,  
Managing Director. 401 Van Ness  
Avenue, Room 110, San Francisco,  
CA 94102.

(415) 621-6600.

[elizabeth.murray@sfgov.org](mailto:elizabeth.murray@sfgov.org)



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IATSE 16, Actor's Equity, IATSE  
784 (Wordrobe), IATSE B-18  
House Staff & Box Office  
Employees, United Scenic  
Artists No 800, IATSE 839 Set  
Designers, ATPAM Production  
Managers, Musicians Union

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## Lusty Lady

1033 Kearny St  
(and Broadway),  
San Francisco, CA  
94133, (415) 391-  
3126

Sarah.Sherburn-Zimmer  
Sarah.sherburn-zimmer@seiu1021.org  
SEIU, Local 780  
415.848.3611

50 Rhode Island St.,  
Suite 100 South  
San Francisco, CA 94103

Madams  
(415) 391-3320

PR

[pr@lustyladysf.com](mailto:pr@lustyladysf.com)

SEIU, Local 780



## Staff Report

**Date:** 5/15/08

**To:** Honorable Members of the Visual Arts Committee

**From:** Susan Pontious

**RE:** Airport Memorandum of Understanding

Attached is the draft of a Memorandum of Understanding between the Arts Commission and Airport that will replace the 1995 MOU that was enacted for the Master Plan Projects (i.e. the new International Terminal and other support buildings.) The new MOU is for a ten year period (2007-2017) and covers capital projects for the Secure Connector (\$12 million), Terminal 2 (\$220 million) and possibly T-1 (construction budget not established).

In summary, the most significant change in this MOU is the Airport's proposal to fund the ongoing maintenance and conservation of the art collection out of its annual operating budget in exchange for a reduction of its art enrichment requirement out of capital funds.

### Background:

Under the 1995 MOU and prior to the revision of the 1969 Art Enrichment Ordinance, the Arts Commission received 1.5% art enrichment from Airport Capital Projects. This was the formula used for the \$750 million master plan projects (MMP), which generated \$11.1 million art enrichment; including our \$450 million maintenance endowment. This was possible only because one project, the rental car facility, was funded from a funding source legal to use for maintenance. This is not possible with most projects, which are funded by non-taxable bonds.

Maintenance of the artwork has been a matter of contention between the Airport and the Arts Commission since the early days of the program. Since 2000, the maintenance and conservation of artworks in the Airport collection have been funded from the annual interest on the \$465 million endowment (which varies with interest rates between \$11,000-\$20,000 annually.) The cost of repairs and replacement of bases, cases and frames has been charged to art enrichment as per the 1995 MOU. The Airport has performed minimal maintenance of changing light bulbs and dusting the tops of cases.

Establishing the endowment was a helpful step in supporting the maintenance of the collection, but the interest generated from this fund falls far short of what is needed to fully maintain this very valuable collection of some 100 artworks. This fund will fall even shorter of the need as the collection grows as a result of new capital projects scheduled over the next 10 years. These projects will not be funded by a source that would allow a maintenance allocation. This proposed MOU provides a solution to this problem.

### Proposed Changes:

1. The M.O.U. establishes a pre-determined, incremental sliding scale for calculating art enrichment from capital bond funds as follows:. Please see attached spread sheet for comparison of art enrichment generated from a flat 2% formula and funds generated using the sliding scale.
  - a. First \$100 million: 2%
  - b. Next \$100 million: 1.75%
  - c. Next \$800 million: 1.50%
  - d. Costs over \$1 billion: 1%



2. The Airport assumes the annual costs of maintaining the collection out of its operating budget. Routine maintenance and repairs would be performed by the Airport staff, including a new Assoc. Registrar hired by the Museum and Exhibitions program for this purpose.
3. The Arts Commission would be responsible for the maintenance and conservation work that involved either the original artist, or professional conservators. This work would be funded from two sources: the annual interest from the maintenance endowment and an annual allocation from the Airport operating budget.
4. The Arts Commission and Airport staff would prepare an annual maintenance plan and budget by Oct. 1<sup>st</sup> of each fiscal year to submit to the Airport Commission for funding projected annual maintenance costs. The Arts Commission and Airport will enter into an annual MOU for the use of these annually allocated funds.

Pros and Cons of the MOU:

I believe that this is an equitable arrangement. Capital funds are one-time funding. Maintenance is forever. Please look at the comparison of the Art Commission's reduction in Art Enrichment funds vs. what the Airport might be projected to spend on maintenance over 10 years (assuming an ongoing expenditure of \$150,000 annually) on the attached spread sheet.. Please note that the \$150,000 figure is the budget figure for FY 07/08 and FY 08/09. For the sake of this demonstration, I projected this figure out over 10 years to show what the Airport's obligation might total over time. In fact, this figure can be expected to fluctuate annually depending on what the Arts Commission anticipates as its conservation needs in any given year.

The main negative in the MOU is the decrease from the full 2% in Art Enrichment funding we could demand under the ordinance. Concern has been expressed that other departments might use this precedent as an argument for decreasing their AE obligation. I would argue that while other departments might want to reduce their art enrichment, few, if any, can provide the same benefits as a "trade". The Airport is unique from other departments for the following reasons:

- The Airport predictably engages in major capital projects every 10 years or so. As a result, it has an ever increasing collection of artwork in need of maintenance.
- The Airport has the most valuable collection in the city outside of the fine arts museums, thereby requiring an even higher responsibility for stewardship of these assets.
- As a revenue department, the Airport can afford to commit to allocating operating funds to the maintenance of its collection that other departments cannot.
- The Airport Museum and Exhibition program is an accredited museum. As such, the Airport has qualified personnel to attend to the maintenance of the collection, and to assist the Arts Commission in developing the annual maintenance plan.

The main advantage of the MOU is that it commits the Airport to taking financial responsibility for maintaining its collection, and makes the Airport and Arts Commission partners in developing and executing an annual plan based on the needs of the collection. It provides reliable, ongoing funding that never has been available for maintenance, and for which there is no other source. At the same time Art Enrichment, while less than the full 2% mandated by the ordinance, nonetheless exceeds the 1.5% percentage we have historically received from the Airport. The proposed agreement would seem to ensure that the Arts Commission will be able to continue to acquire outstanding works of art for the Airport, and have the means of protecting and maintaining this important asset.

Legal Requirements of the Ordinance

In order for the Airport to reduce the flat 2% AE requirement, they must, in accordance with the ordinance, submit a letter to the Arts Commission stating 2% is an inappropriate allocation. As per the ordinance, if the two parties cannot agree on the allocation, the matter must be submitted to the mayor for resolution. It is my understanding that the Airport's attorney is preparing this letter..

The steps to approving the MOU as drafted include first approving the Airport's request to reduce the 2% art enrichment allocation from the bond funds as per the MOU. Then the Commission can approve the MOU.

Recommendation:

I recommend approval of this MOU.

### Summary of Proposed Formulas

<b>Admin. Code Requirement for Art Enrichment:</b>	Total Gross Estimated Construction Costs	2%
<b>MOU Proposal</b>	First \$100 million	2%
	Next \$100 million (up to \$200 million total)	1.75%
	Next \$800 million (up to \$1 billion)	1.50%
	Costs in excess of \$1 billion	1%

### Example of Impact of Proposed Formulas on Construction Projects

T-2 Comparison of Art Enrichment Funding Formulas				
	Flat 2% of Construction Cost Funding			
	Construction Cost:	AE @ flat 2 %	Maintenance @ 5%, if funding source eligible	Annual Maintenance allocation if principle paid out over 10 yrs.
2%	\$220,000,000	\$4,400,000	<b>\$176,000</b>	\$17,600

	MOU Proposal w/sliding scale			
		Total AE	Airport proposed maintenance budget for FY 08/09 from operating costs	Projected cost of maintenance over 10 yrs. at rate of \$150,000 per annum
2%	\$100,000,000	\$2,000,000		
1.75%	\$100,000,000	\$1,750,000		
1.50%	\$20,000,000	\$300,000		
1%				
Total Construction	\$220,000,000	\$4,050,000	\$150,000	\$1,500,000
Difference between flat 2% and MOU proposal in calculating AE	\$0	<b>\$350,000</b>		



Example Calculation for \$500 Million Construction Project				
	Flat 2% of Construction Cost Funding			
	Construction Cost:	AE @ flat 2 %	Maintenance @ 5%, if funding source eligible	Annual Maintenance allocation if paid out over 10 yrs.
	\$500,000,000	\$10,000,000	<b>\$400,000</b>	\$40,000 annually
	<b>MOU Proposal Porposal w/sliding scale</b>			
		Total AE	Airport proposed maintenance budget for FY 08/09 from operating costs	Projected cost of maintenance over 10 yrs. at rate of \$150,000 per annum
2%	\$100,000,000	\$2,000,000		
1.75%	\$100,000,000	\$1,750,000		
1.50%	\$300,000,000	\$4,500,000		
1%				
Total Construction	\$500,000,000	\$8,250,000	\$150,000	\$1,500,000
Difference between flat 2% and MOU proposal in calculating AE	\$0	<b>\$1,750,000</b>		

Breakdown of \$150,000 annual maintenance allocation for FY 07/08 & 08/09	Routine maintenance; performed by Airport staff; charged at rate of one FTE:	Facilities fund for changing light bulbs, minor repairs, etc.	Estimated funding to Arts Commission from operating budget for conservation
	\$70,000	\$50,000	\$30,000

**MEMORANDUM OF UNDERSTANDING BETWEEN  
THE AIRPORT COMMISSION AND  
THE ARTS COMMISSION OF  
THE CITY AND COUNTY OF SAN FRANCISCO**

This MEMORANDUM OF UNDERSTANDING (this "MOU") dated May 1, 2008, constitutes a mutual agreement between the AIRPORT COMMISSION and the ARTS COMMISSION of the City and County of San Francisco (the "City"), for the purposes of defining the working relationship and responsibilities of each department.

**Background**

In accordance with Section 4.115 of the City Charter, the Airport Commission has charge of the construction, management, supervision, maintenance, extension, operation, use and control of all property and assets located at the San Francisco International Airport (the "Airport"), including the exclusive authority to plan and issue revenue bonds for airport-related purposes, subject to Board of Supervisors approval.

In accordance with Section 5.103 of the City Charter, the Arts Commission is required, among other things, to approve the designs for all public structures; to approve the design and location of all works of art before they are acquired, transferred or sold by the City, or are placed upon or removed from City property; to maintain and keep an inventory of works of art owned by the City; and to maintain the works of art owned by the City.

In connection with the Airport Commission's Near Term Master Plan (the "NTMP"), the Airport and Arts Commissions previously entered into a Memorandum of Understanding dated 1995 (the "Prior MOU") to define their respective responsibilities in connection with the NTMP. After completion of the NTMP and several years without significant new construction projects at the Airport, the Airport Commission is now preparing to undertake several new large capital projects as part of its Domestic Terminal Redevelopment Plan and updated five-year capital plan, all of which will require coordination and cooperation between the Airport and Arts Commissions. Accordingly, this MOU is intended to supersede the Prior MOU.

This MOU is made in recognition of the requirements of the Federal Aviation Administration's ("FAA") Final Policy and Procedures Concerning the Use of Airport Revenue (the "Revenue Diversion Policy") and the 1981 Settlement Agreement between the City, the Airport Commission and the major airlines serving the Airport.

In recognition of the foregoing, the Airport and Arts Commissions have agreed to the following provisions relative to the acquisition and maintenance of works of art for the Airport.

**I. General Administrative Procedures**

Both the Arts Commission and the Airport Commission agree to follow the procedures below:

**A. Application of the Agreement**

The application of the Agreement shall be for Art Enrichment and Maintenance Expenses from July 1, 2007 to June 30, 2017.

**B. Commitment to Maintain the Airport Art Collection**

The Airport Commission will maintain the art collection at the Airport as provided in Section V.A., including entering into a separate memorandum of understanding with the Arts Commission for direct charges for the annual maintenance costs described in Section V.A.4. The Airport Commission will also fund the salary and fringe benefits of an Assistant Museum Registrar located at the Airport to assist, among other things, in supervising and performing the maintenance of the art collection. The maintenance and compensation costs described in this Section are hereinafter referred to as "Maintenance Expenses".

**C. Maintenance Endowment**

In accordance with the Section 3.19 of the Administrative Code, 5% of the art enrichment allocation of Capital Improvement Projects may be used for maintenance where the funding source allows, and may furthermore be placed in an interest bearing account. To that end, during the NTMP, the Airport established a fund referred to herein as the "Airport Art Endowment Fund" from eligible art enrichment funds generated by taxable NTMP Airport revenue bonds, and annually makes available the interest earned from that Fund to the Arts Commission for the purposes of maintaining the Airport Art Collection.

**D. Art Enrichment Funds**

1. Calculation of Contributions: In accordance with Section 3.19 of the Administrative Code, funds for art enrichment will be calculated on a project by project basis, at a declining percentage of the total gross estimated (not final) construction costs (as estimated at the completion of construction documents and application for Phase III approval from the Arts Commission Civic Design Review Committee) of each eligible capital improvement project (a "Project") based on the following tiers:

<u>Total Gross Estimated Construction Costs of Each Eligible Capital Improvement Project</u>	<u>Art Enrichment Percentage</u>
First \$100 million of costs	2.00%
Next \$100 million of costs (up to \$200 million total)	1.75%
Next \$800 million of costs (up to \$1 billion total)	1.50%
Costs in excess of \$1 billion	1.00%

Example of Calculation: as an illustration, the art enrichment contribution for a hypothetical eligible capital improvement project with estimated gross construction costs of \$500 million would be equal to \$8,250,000, calculated as follows:

<u>Total Gross Estimated Construction Costs of Hypothetical \$500 Million Project</u>	<u>Art Enrichment Funds</u>
2.00% of first \$100 million of costs	\$2,000,000
1.75% of next \$100 million of costs	1,750,000
1.50% of next \$300 million of costs	<u>4,500,000</u>
Project Total	\$8,250,000



2. Art Enrichment Survey Form: Prior to being scheduled for Civic Design Review at the Arts Commission, the Airport shall submit a completed Art Enrichment Survey form and make contact with the Public Art Staff regarding each Project.

## **II. Accounting Procedures**

### **A. Direct Charge Account**

Upon appropriation and availability of bond proceeds for each eligible Project, the Airport Commission will set up a direct charge account for the art enrichment funds relating to such Project. The Arts Commission will approve and pay all art enrichment related costs (other than maintenance) out of this account.

### **B. Annual Memorandum of Understanding**

The Airport Commission will enter into a separate memorandum of understanding with the Art Commission for direct charges for the annual maintenance costs (per Section V.A. hereof).

### **C. Separate Accounting for Bond and Operating Funds**

The Arts Commission will maintain separate accounting of the use of the following Airport funds:

1. Art Enrichment (Bond Funds): Funds comprising the Art Enrichment contribution provided from bond proceeds or other Airport sources in accordance with Administrative Code provisions and the agreed-upon percentages of the estimated construction costs of eligible Projects set forth above. Bond proceeds may be used in accordance with Section 3.19 of the Administrative Code only for art acquisition costs that are properly chargeable to the capital account of the facilities for accounting purposes and not for maintenance or operating costs.
2. Maintenance (Operating Funds): Funds provided by the Airport from operating funds allocated through an annual budget request submitted by the Arts Commission to the Airport through the Airport Staff Liaison by October 1 of each fiscal year shall be used for maintenance, conservation, relocation and removal of artwork, including Airport and Arts Commission staff time associated with coordinating, overseeing and/or performing the work.
3. Maintenance (Endowment Interest Earnings): Interest earned from the Airport Art Endowment Fund each fiscal year shall be deposited into a direct charge account for maintenance of the Airport art collection and made available to the Arts Commission at the beginning of the following fiscal year (i.e. interest earned in FY 06/07 shall be deposited at the beginning of FY 07/08).

### **D. Annual Summary of Expenditures**

The Arts Commission will maintain accurate records of all expenditures of Airport funds and maintain files with copies of all contract agreements, contract payments, purchase orders and other invoices and expenditures which shall be

provided to the Airport upon request. The Arts Commission shall keep an accurate record of which Airport bond proceeds are used for the purchase of each work of art. On or before June 30 of each fiscal year, the Arts Commission will provide the Airport with an annual summary statement of all such expenditures.

**E. Jurisdiction; Use of Funds from the Sale of Artwork**

In accordance with Sections 4.115 and 5.103 of the City Charter and the FAA's Revenue Diversion Policy, all art acquisitions using Airport funds are properties of the City under joint jurisdiction of the Airport and Arts Commissions. All proceeds from any sale or auction of artwork at the Airport shall be distributed as follows:

1. If the artwork was acquired with the proceeds of tax-exempt Airport revenue bonds and (a) such bonds are still outstanding on the sale date, (b) such bonds have been refunded and the refunding bonds are still outstanding, or (b) the Airport and Arts Commissions cannot determine whether such bonds are still outstanding, then an amount equal to the original purchase price of the artwork shall be deposited into a direct charge account and used to purchase artwork at the Airport per Sections II.A. and II.C.1. above. If the bonds are no longer outstanding or were taxable bonds, no deposit is necessary under this paragraph.
2. Any payment due the artist under the California Resale Royalties Act shall be paid to the artist.
3. Any remaining amount shall be credited to the Airport Art Endowment Fund and expended per Section II.C.3. above.

**F. Annual Inventory**

On or before June 30 of each fiscal year, the Arts Commission will provide the Airport with an inventory of all art objects acquired by the Art Commission for the Airport. This inventory shall represent a part of the Airport's fixed assets inventory list. Likewise, the Arts Commission will provide the Airport with documentation related to any artwork that the Arts Commission has de-accessioned.

**III. Coordination, Cooperation, and Communication**

The Airport and Arts Commissions will continue to work together in the spirit of mutual cooperation to acquire outstanding artworks for the Airport and to ensure the coordination of efforts to maintain and conserve the collection. The Staff Liaisons and the Airport Art Steering Committee facilitate continued good communication and coordination for the art enrichment program.

**A. Staff Liaisons**

1. Airport Staff Liaison: The Airport Director shall appoint an Airport Staff Liaison to facilitate communication between staff of the Airport and Arts Commissions and to help facilitate the Arts Commission's work at the Airport.
2. Arts Commission Staff Liaison: The Public Art Director shall appoint the Arts Commission staff liaison and project manager for the Airport.

**B. Airport Art Steering Committee (AASC)**

**1. Composition:**

The Airport Art Steering Committee will be composed of six to eight members: half of the representatives appointed by the Airport Commission and half appointed by the Arts Commission.

**2. Purpose, Goals and Objectives**

a. Purpose: The purpose of the Airport Art Steering Committee is to develop policy and make recommendations for the Art Enrichment Program at the Airport. The scope of the committee's purview includes both the existing collection and new art enrichment projects. Steering Committee recommendations for the purchase or commissioning of new artwork shall be approved by the Arts and Airport Commissions as outlined in this agreement.

b. Goals: To promote an art enrichment program for the airport that meets the following criteria:

- Results in an art program/collection of the highest aesthetic standards
- Provides enjoyment for the Airport visitor.
- Functions within the Airport's operational requirements
- Enhances the national and international prestige of the Airport and the City.

c. Objectives:

- i. To develop, review and revise as necessary policy and program procedure guidelines relative to the permanent art collection at the Airport.
- ii. To oversee the execution of the art acquisition component of the Airport Commission's Domestic Terminal Redevelopment Plan and applicable five-year capital plans, and to assist in updating such plans or undertake the creation of a new art master plan as necessary:
  - To review and approve planning objectives.
  - To review drafts of art master planning documents and comment as necessary.
  - To present and support adoption of all of the above to the Airport and Art Commissions.
- iii. To oversee the commissioning of new artworks:
  - To review and approve recommended locations for artwork installations.
  - To review and approve project guidelines and budget.



- Review selection panel recommendations and recommend approval to respective commissions.
- Review and approve artist proposals.
- To promote and support Committee recommendations to Arts and Airport Commissions.

iv. To provide ongoing stewardship of the Airport collection, including but not limited to:

- Ongoing evaluation of the collection.
- Review and approval of recommendations regarding works to be de-accessioned and/or re-sited.

d. AASC Meeting Agenda and Minutes: The Arts Commission will provide the Airport Commission Secretary with copies of all AASC meeting agendas and minutes.

#### **IV. Selection/Commissioning and De-accessioning of Artwork**

##### **A. Artist/Artwork Selection**

The selection of artists and/or artwork will be carried out in accordance with the Art Commission's Policies and Guidelines for the Civic Art Collection.

##### **B. Artist Selection Panel Representation**

In accordance with the Arts Commission's guidelines, the Arts Commission shall appoint all guest members of artist selection panels. Selection panels for Airport projects shall be comprised of the following voting members:

- 1 member representing the Airport from the Airport Art Steering Committee.
- 1 member representing the Arts Commission.
- Up to 3 guest arts professionals.
- At the discretion of the Arts Commission, 1 member of the project architectural team may be appointed.

##### **C. Review and Approval of Selected Artists, Art Proposals, Direct Art Purchases, and Locations for Artwork**

###### **1. Artist Selection**

Artists recommended by Selection Panels for design contracts will be submitted to the Arts Commission for approval.

###### **2. Artists' Project Proposals**

Artists' project proposals will be reviewed and approved by the AASC prior to being submitted to the Arts Commissions for similar approval. At the completion of design development, proposals will be submitted to the Airport Commission for final approval prior to the Arts Commission commissioning fabrication of the artwork.

###### **3. Approval of Direct Purchase of Artwork**

All artwork proposed for acquisition through direct purchase for the Airport will be reviewed and approved by the AASC prior to being submitted to the Airport and Arts Commissions for approval.

**4. Proposed Gifts**

- a. Proposed gifts of artwork to the Airport will be considered in accordance with the Arts Commissions' Gift Policy, incorporated in its Policies and Guidelines for the Civic Art Collection. In accordance with those policies, these special conditions shall apply for gifts of art proposed for the Airport:
  - The proposed artwork should be within the focus of the Airport's collection, which is defined as a collection of contemporary fine art (1960 to present) by artists of recognized reputation. The collection emphasis is on the representation of Bay Area artists.
  - Priorities for acquisition, as defined in the Assessment and Recommendations Report (1995) prepared by Katherine Holland and Karen Tsujimoto (or any updated or subsequent assessment evaluation approved by the AASC and the Arts Commission) shall apply when considering the acceptance of gifts for the collection at the Airport.
  - Special care shall be given to determining whether or not there is an appropriate site for installation of the artwork and whether or not the artwork can be maintained within the Airport environment and within available resources.
- b. The AASC will review all proposals for gifts of art to be sited at the Airport and make a recommendation to either accept or decline the gift to the Visual Arts Committee of the Arts Commission. If the Visual Arts Committee recommends acceptance of the gift, the proposal will be submitted to the Airport Commission for approval prior to the item being submitted to the full Arts Commission for acceptance by Resolution.

**5. Site Approval**

Proposed sites for new acquisitions shall be submitted to the AASC, the Arts Commission, and the Airport's Design Review Committee for approval.

**6. Final Acceptance**

The Arts Commission will review and approve completed and/or installed art prior to final acceptance of the artwork into the City's Civic Art Collection.

**D. Removal, Relocation and/or De-accessioning of Artwork**

1. **Airport Remodeling or Operational Changes Requiring Relocation or Storage of Artwork.**

Airport employees involved in planning or design shall initiate early contact with the Airport Staff Liaison to ensure proper coordination with the Arts Commission for the removal and relocation of artwork. Proposed remodeling that will require the removal of major artworks, impair the visibility of the artwork, or otherwise affect the relationship of the artwork to the site, will first be submitted to the AASC for review and recommendation prior to being submitted to the Arts Commission for approval. The Arts Commission will make a good faith effort to respond to a request by the Airport to relocate artwork in a timely manner.

Most relocation and/or storage of artwork necessitated by Airport remodeling will be handled on an Airport/Arts Commission staff level, and executed by the Airport Museums staff as part of routine maintenance.

**2. Permanent Removal, Alteration, Destruction and/or De-accessioning of Artwork**

Permanent removal, alteration, destruction or de-accessioning of artwork will be reviewed and approved by the AASC, prior to submission to the Arts Commission in accordance with Section 7, Removal, Alteration, Destruction and De-accessioning Policies and Procedures of the Arts Commission's Policies and Guidelines for the Civic Art Collection, and in accordance with the relevant sections of the City Charter, Administrative Code, and state and federal law.

**3. Approval of Sites for Relocated Artwork**

The Arts Commission shall submit proposed relocation sites for displaced artwork to the Airport's Design Review Committee prior to proceeding with relocation. Relocation of major artwork, where the removal or relocation will have a significant impact on either the artwork or the new proposed site will also be submitted to the AASC for its review and recommendation.

**4. Cost of Art Removal, Relocation and Storage**

The expense of removal, transporting, relocating and/or storing artwork, or any other related expenses, including Arts Commission administrative costs incurred as a result of Airport remodeling that necessitates the removal of artwork, will be borne by the Airport and will be incorporated in the Airport's Capital Plan. The Arts Commission shall submit to the Airport a written request with copies of documentation detailing the costs to be reimbursed.

**V. Maintenance**

**A. Types of Maintenance**

There are three major types of maintenance needs for the art collection at the Airport:

- 1. Repair, Replacement, or Improvement of Artwork's Installation:**  
This includes repair or replacement of cases, framing, installation barriers, etc.



These improvements will be made by Airport staff and funded through the Airport's facilities maintenance budget. The Airport staff will get the approval of the Arts Commission prior to making any repairs or replacements of cases, framing or installation that changes or differs from the original.

**2. Routine Maintenance:** This includes dusting of artwork and Plexiglas cases, (including overhead artwork requiring the use of a mechanical lift to reach), cleaning glass barriers and the floor behind the barriers, changing light bulbs, and other tasks that require appropriate education, experience and/or technical skill, but do not require the services of a fine art conservator, the original artist, or the specialized service of another outside contractor. This work will be managed and preformed by Airport staff and funded through the Airport's facilities maintenance and operating budget. The Airport Commission will ensure that all personnel performing maintenance on the Artwork are qualified for the level of work being performed.

**3. Storage:** This includes long- and short-term storage for artworks removed from display due to Airport remodeling or other reasons. The Airport will provide storage for artworks in its collection without charge to the Arts Commission.

**4. Major Cleaning, Repair or Conservation:** This is work requiring specialized equipment and/or expertise; professional inspection of artwork to determine when maintenance or conservation is necessary or work requiring contact with the artist. This work will be managed by the Arts Commission and will be included in an annual budget request to be submitted by the Arts Commission to the Airport through the Airport Staff Liaison by October 1 of each fiscal year. A separate memorandum of understanding for the work order will executed for each fiscal year.

## **B. Maintenance Responsibilities and Procedures**

**1. Maintenance Plan, Inspection and Reporting:** The Arts Commission will conduct a formal inspection of the collection on an annual basis. The report from this inspection will identify ongoing maintenance needs as well as maintenance and conservation projects. The Arts Commission and Airport staff will develop an annual maintenance plan that will be the basis for the annual budget request submitted to the Airport Commission through the Airport Staff Liaison by October 1 of each fiscal year.

**2. Daily Maintenance:** Airport staff will oversee the daily maintenance of the Collection and will follow through with the maintenance as provided in Sections V.A.1 and 2 above. Any larger problem with the Artwork will be brought to the Art Commission's attention as soon as it is identified, in order to be addressed as provided in Section V.A.4 above.

**3. Records:** All pertinent records, artist files, condition reports, maintenance records and conservation reports will be kept by the Arts Commission. Copies of these documents will be provided to the Airport Commission upon request.

4. **Vendor Contracts:** The Airport and Arts Commission will contract directly with vendors for repair, replacement, cleaning, maintenance or improvement of artwork as-needed.

5. **Notification:**

- a. The Arts Commission will notify the Airport Staff Liaison, Airport Duty Manager and, in the case where work is scheduled as part of Airport construction, the Project Manager, in advance of scheduling any site work such as installation, removal, relocation and/or maintenance of art.
- b. The Airport Staff Liaison will assist the Arts Commission as needed in notifying the necessary department(s) or personnel at the Airport of any work scheduled by the Arts Commission.
- c. The Airport Staff Liaison is responsible for notifying the Arts Commission of any damage, problems, missing plaques, etc. associated with the Airport collection.

IN WITNESS WHEREOF, the Airport Commission and the Arts Commission have each caused this Memorandum of Understanding to be executed by their duly authorized representatives as of the dates set forth below.

\_\_\_\_\_  
John L. Martin  
Airport Director

Date \_\_\_\_\_

\_\_\_\_\_  
Luis Cancel  
Director of Cultural Affairs

Date \_\_\_\_\_



# San Francisco Arts Commission

TEXT ONLY:



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May 21, 2008

## VISUAL ARTS COMMITTEE

Wednesday, May 21, 2008

3:00 p.m.

25 Van Ness Avenue, Suite 70

### Minutes

DOCUMENTS DEPT.

#### Commissioners Present:

Jeannene Przyblyski, Leonard Hunter, Dede Wilsey

**Absent:** Larry Rinder, Pop Zhao

#### Staff Present:

Luis Cancel, Mary Chou, Allison Cummings, Carol Marie Daniels, Marcus Davies, Jill Manton, Judy Moran, Susan Pontious, Ellen Shershow

**Note:** All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:05 p.m.

JUN - 2 2008

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#### 1. Consent

1. Motion to approve an exhibition organized by San Francisco General Hospital's Cancer Awareness, Resources and Education (CARE) Program of portraits by photographer Nicole Franco in the cafeteria of San Francisco General Hospital.
2. Motion to accept into the Civic Art Collection the Harvey Milk commemorative bronze sculpture and base (2008), a gift to the city from the Harvey Milk City Hall Memorial Committee. The sculpture, designed by Daub, Firmin, Hendrickson Sculpture Group, is located in the Supervisors' Ceremonial Rotunda at City Hall.
3. Motion to approve a mural by artist Norm Stien with assistance from artists Victor Reyes and Amanda Lynn, to be installed for a period not to exceed six months, on the outer perimeter wall of the skate park as part of the improvements at Potrero del Sol and Rolph Playgrounds, pending approval from the Recreation and Park Commission on June 5, 2008.
4. Motion to approve a series of high-resolution chalk stencils of historical photographs on the sidewalks outside of 15 major theatres and art museums throughout the civic center and downtown San Francisco by artists Jessica Tully and Kim Munson, as part of Yerba Buena Center

for the Arts' visual arts exhibition *Bay Area Now 5*. This will involve a two-step process: four temporary spray chalk designs installed in four locations during the week of June 9, followed by a second series commencing July 11 and continuing through October 19, 2008 in all 15 locations.

5. Motion to approve an increase in the current total contract budget amount of \$35,000 by \$750 for additional required engineering costs for artist Scott Donahue's Contract Number POAR004000098 to design, fabricate and install an artwork for the renovated Richmond Branch Library for a new total contract budget amount of \$35,750.

**Motion:** Motion to adopt the consent calendar items.

**Moved:** Wilsey/Hunter

2. **Gallery - 155 Grove Street installations**

Gallery Director Meg Shiffler presented the next 155 Grove Street exhibition, which was curated by Gallery Manager Dana Hemenway. Artist Paul Hayes uses pieces of paper to create large suspended works that are fluid and natural. His work is appropriate for a temporary installation and this particular work at Grove Street is unique because people can only view the work from a fixed perspective outside the gallery space, whereas his work is usually suspended up high and seen by viewers from below. For the Grove Street installation, the artist will play with the whole height of the building from the floor to the ceiling. Ms. Shiffler reported that the installation is currently in progress and should be completed by May 30, 2008.

**Motion:** Motion to approve an honorarium in the amount of \$500 for artist Paul Hayes for his installation at 155 Grove Street, to be installed May 30, 2008.

**Moved:** Wilsey/Hunter

3. **Gallery - Bill Fontana at City Hall**

Ms. Shiffler reported that the upcoming Bill Fontana exhibition at City Hall is progressing nicely. She submitted to Commissioners a preliminary press release of the installation, entitled *Spiraling Echoes*, and a budget. Ms. Shiffler stated that the Arts Commission is ready to enter into contract with Mr. Fontana and she reviewed the budget for the project. The amount of secured funds totals \$55,000, with \$30,000 from the SFAC Gallery and \$25,000 from the National Endowment of the Arts. Expenditures for the project total \$98,400 and the Arts Commission needs to raise the remaining \$43,400. Ms. Shiffler will work with Development Director Rachelle Axel to apply for additional support from Adobe, Fleishhacker and the San Francisco Foundation. In addition, Ms. Shiffler reported that Director of Cultural Affairs Luis Cancel plans to approach high-tech movie and sound companies for funding. Ms. Shiffler explained that if the total remaining amount cannot be raised, there is a scaled-back plan, which she would rather not use. The contract amount is for \$68,000 with a contingency of \$9,000. The sound equipment will be owned by the Arts Commission, but purchased by Mr. Fontana because it is highly specialized equipment that he can purchase at a good rate from companies he has worked with in the past.

Ms. Shiffler reported that Mr. Fontana conducted a sound test two days before this meeting in City Hall with attendees from the Arts Commission, the City Hall Preservation Advisory Commission and the Mayor's Office of Disability. Susan Mizner, Director of the Mayor's Office of Disability, stated that while the sound installation will be disorienting for some, it will be delightful for most who experience the work. Ms. Shiffler reported that Ms. Mizner was thrilled about the project. Ms. Shiffler will also be presenting the works to the City Hall Preservation Advisory Commission for their support in June. The next sound test in City Hall will be scheduled for the fall of 2008 and Commissioners and the Mayor's staff will be invited.

Commissioner Wilsey recommended that Ms. Shiffler bring this project to Supervisor Michela

Alioto-Pier for her support. Ms. Shiffler thanked Commissioner Wilsey for her suggestion and reported that she will also present the project to Belinda Lyons, Executive Director of the Mental Health Association of San Francisco.

Commissioner Hunter inquired about how the Arts Commission would use the equipment after the installation at City Hall. Ms. Shiffler stated that as the equipment is part of the artwork, it is important to keep it in case the Arts Commission wants to display the work at a different location. She explained there might be the possibility of using parts of the equipment for uses other than the display of the artwork, such as in the gallery for other installations that have an aural component. The equipment consists of a basic sound board and transmitters that emit ultrasonic bands of sound.

Commissioner Hunter stated that the Arts Commission would probably have to ask Mr. Fontana permission for using the equipment for purposes other than exhibiting his work. Ms. Shiffler concurred.

**Motion:** Motion for the Director of Cultural Affairs to enter into a contract with Bill Fontana for the creation, installation and de-installation of a temporary sound art installation at City Hall scheduled to open in late January 2009. The contract amount shall not exceed \$68,000.

**Moved:** Wilsey/Hunter

#### 4. **Patricia's Green - Temporary Sculpture Proposal**

Public Art Program Director Jill Manton reported on the possibility of a temporary exhibition of Tony Labat's *Peace Sign* sculpture in the Hayes Valley Patricia's Green. Ms. Manton stated that the sculpture was first proposed several years ago as a gift to the City from former Arts Commission President Stanlee Gatti to be permanently installed in the Panhandle. This project was ultimately not approved. Ms. Manton proposed a temporary six-month exhibition of the sculpture on Patricia's Green and stated that the installation of the work prior to the presidential election would be particularly poignant. Ms. Manton has received support for this project from the Hayes Valley Art Coalition. She plans to present the project to the Hayes Valley Neighborhood Association and anticipates their support for the project. She will then present the work at a Recreation and Park Commission hearing in June, which is part of the permit approval process. Ms. Manton then introduced artist Tony Labat.

Mr. Labat stated that the timing of this installation is particularly significant not only because 2008 is the fiftieth anniversary of the peace sign, but also because of the election in November. Mr. Labat explained that this sculpture reflects his longtime interest in the power of signs and symbols and their relationship to history. He reported that when the sculpture was originally proposed for permanent installation in 1997, there was too much emphasis on hippies and the Summer of Love and not enough talk about the nuclear disarmament movement and the origins of the peace sign. Now, with the fiftieth anniversary of the peace sign, and current U.S. government talks with North Korea and Iran, the peace sign will function more as a global symbol. Mr. Labat said that the site of Patricia's Green is beautiful and perfect for this work.

Ms. Manton reported that while funding for this project has been approved, the budget is still in the process of being finalized. The final figure will be determined by the placement of the artwork on either the lawn or the concrete. Ms. Manton is in discussion with the City Attorney's office about completing a loan agreement with an artist's honorarium instead of the standard contract used for commissioning permanent artworks.

Commissioner Przyblyski expressed her hopes to have a community-based event surrounding the installation of the *Peace Sign* sculpture.



**Motion:** Motion to approve the temporary display of the *Peace Sign* sculpture by Tony Labat from October 15, 2008 to June 15, 2009 in Patricia's Green pending the availability of funds from the PUC art enrichment reserve, support for the project from the Hayes Valley Neighborhood Association, and permit approval from the Recreation and Park Department.

**Moved:** Hunter/Wilsey

5. **Civic Center Plaza - Temporary Sculpture Proposal**

Ms. Manton reported on the possibility of installing an artwork utilizing recycled tree branches by artist Patrick Dougherty in Civic Center Plaza during the winter of 2009. The work would be installed on top of the existing trees on the plaza during the winter when the branches are bare. Ms. Manton reported that Mr. Dougherty usually works with a support staff who set up equipment such as scaffolding and lifts, and who assist with the installation. Ms. Manton is currently looking for local partners and inquired about the possibility of recruiting art students from local universities to provide assistance.

Commissioner Przyblyski stated that she has a recommendation for a student who just graduated from the San Francisco Art Institute who is not only well-suited to assist Mr. Dougherty, but also excited about the project.

Ms. Manton suggested a symposium or panel about the topic of art and landscape to accompany this temporary installation. Commissioner Przyblyski said there was a possibility for collaboration on this project between the California College of the Arts, the San Francisco Art Institute, and San Francisco State University.

Ms. Manton stated that one of the next steps after Mr. Dougherty provides the Arts Commission with his site specific proposal is to obtain the approval of the Recreation and Park Department for the installation.

**Motion:** Motion to award the artist Patrick Dougherty an honorarium of \$750 to develop a site specific proposal for the Civic Center Plaza to be implemented in winter of 2009.

**Moved:** Wilsey/Hunter

6. **Sunnyside Conservatory**

Project Manager Judy Moran reported that of the three proposals submitted for the Sunnyside Conservatory, the selection panel chose the artist team Wowhaus for the implementation of an artwork at the Conservatory. Ms. Moran stated that several of the Friends of the Sunnyside Conservatory also attended the selection panel meeting and spoke most favorably about the Wowhaus proposal. The Wowhaus proposal includes a menagerie of small bronze imaginary creatures, installed in the concrete along the garden pathways. The Friends spoke in favor of the proposal because it was the least obtrusive and most compatible within the landscape; they also enjoyed its subtlety and playfulness. Ms. Moran reported that the selection panel thought the Wowhaus proposal was the most appropriate for the site but requested that the artists reduce the number of works and create larger pieces that are unique, not duplicates. They suggested that the larger creatures be less static in pose and more dynamic, and the smaller creatures be clustered to create more of a presence. Ms. Moran stated that the selected artist will work with the project's landscape architects to place the sculptures throughout the park. She also explained that she had a conservator review the materials proposed by each of the artists.

Commissioner Wilsey expressed concern that the public may trip over the sculptures. Ms. Moran stated that the sculptures will be placed with attention to the way people walk through the space.

Commissioner Przyblyski requested clarification of whether the selection panel wanted fewer figures, or if they wanted larger, more unique figures, in which case the number would decrease because of the cost of casting. Ms. Moran explained that the panel seemed most interested in having each figure be unique. The limitation is the cost of creating the molds for each unique figure.

Commissioner Przyblyski stated that the possibility of having two of the same figures may not be so bad. She believes that there needs to be enough of these figures to have a presence in the garden; to create the effect of a fairy tale that continues throughout the landscape. If there were only one or two of the larger sculptures, then the works might feel arbitrary. She would prefer not to sacrifice numbers for individuality. Commissioner Wilsey agreed that there needed to be enough figures to create a sense of narrative in the park.

**Motion:** Motion to approve the artist team Wowhaus for their proposal for the Sunnyside Conservatory, as recommended by the Sunnyside Conservatory Artist Selection Committee.

**Moved:** Hunter/Wilsey

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with the artist team Wowhaus for the final design, fabrication, and transportation of an artwork for the Sunnyside Conservatory for an amount not to exceed \$50,000.

**Moved:** Wilsey/Hunter

7. **Sava Pool**

Ms. Moran presented the final design of artist Catherine Wagner's artwork consisting of 27 porcelain enamel panels for permanent installation at the Larsen Park Sava Pool Natatorium. The images are unique photographs taken by the artist of the waves created by swimmers in a pool. Two of the photographs also include an image of the beloved lifeguard Charlie Sava in the design. Commissioners stated that the design looked beautiful and the work was very successful.

**Motion:** Motion to approve the final design by artist Catherine Wagner of porcelain enamel panels for permanent installation at the Larsen Park Sava Pool Natatorium and authorization for the artist to proceed to fabrication of the artwork.

**Moved:** Hunter/Wilsey

8. **Franklin Square**

Public Art Program Deputy Director Susan Pontious reported on the use of art enrichment funds generated by the renovation of Franklin Square Park for the engineering fees associated with the design of a support wall for Anthony Stellan's mosaic mural, *Brotherhood of Man*. This mural was removed from the Martin Luther King pool in 1998, and former Civic Art Collection Program Director Debra Lehane saved the mural from destruction. Ms. Lehane contracted for preliminary engineering to reinstall the work but it was too costly and the mural has been stored in Franklin Square since then. Ms. Pontious is in conversation with members of the community about installing the work in Franklin Square, which has just been renovated. Art enrichment has generated \$28,000, which should cover the design and engineering of the new wall for the mural. Ms. Pontious believes the additional costs of installing the work could be covered by private funds. The mural was a gift of Mayor Alioto to the City and Supervisor Alioto-Pier is very interested in having the work reinstalled. Ms. Pontious introduced a member of the Friends of Franklin Square.

Kate Sofis, on behalf of the Friends of Franklin Square, reported that the Friends are eager to have artwork in the park and they believe that art should be a key component of the park. The community surrounding Franklin Square is a melting pot and the *Brotherhood of Man* symbolizes the feeling of unity and diversity in the neighborhood. Ms. Sofis stated that there is a lot of



motivation to match the art enrichment funds with private funds. The only concern of the Friends is to create a design that prevents people from hiding behind the wall on which the mural is installed.

Commissioner Hunter praised the work for its beauty and exceptional quality. Ms. Pontious explained that the artist also designed the seal for the City of San Francisco.

Ms. Gonchar stated that the proposal for the mural to be placed in Franklin Square should be reviewed by Supervisor Alioto-Pier.

Ms. Manton stated that other sites for the mural were considered, including the parking garage building at Civic Center Plaza, but there was no appropriate wall for the work to be placed. Commissioner Przyblyski supported the placement of the artwork at Franklin Square as it seemed like an appropriate location and it has the support of the community.

**Motion:** Motion to approve use of \$28,000 art enrichment funds generated by the renovation of Franklin Square Park for architectural and engineering fees to design a support wall for Anthony Stellon's mosaic mural, *Brotherhood of Man*.

**Moved:** Hunter/Wilsey

#### 9. **San Francisco International Airport**

Ms. Pontious reported on the Memorandum of Understanding ("MOU") between the Airport and the Arts Commission, which has been under negotiation for a year. Ms. Pontious worked with Ms. Manton, Mr. Cancel, Airport Director John Martin, and Director of San Francisco Airport Museums Blake Summers on this MOU and believes it's a good arrangement for the Arts Commission. Ms. Pontious then explained the terms of the revised MOU: In exchange for the sliding scale for calculating art enrichment from capital bond funds, the Airport would assume the annual costs of maintaining the collection from its operating budget, and routine maintenance and repairs would be performed by the Airport staff and a new Associate Registrar to be hired by the Airport for this purpose. Ms. Pontious stated that major repair or conservation will be managed by the Arts Commission and paid for by the Airport's operating budget and annual interest from the maintenance endowment. The Arts Commission will enter annually into a separate MOU with the Airport Commission to determine this amount.

Commissioner Przyblyski expressed concern about the length of the contract. Ms. Pontious explained that she started negotiations with a 5-year contract and a much lower threshold but the Airport responded with a higher threshold and a 10-year contract.

There was also some discussion regarding the gaps between construction costs and the percentage for art enrichment. Ms. Pontious explained that the amounts corresponded to budgets on projects and that construction costs and the percentage to art enrichment outlined in the MOU are based on individual projects.

Commissioner Przyblyski explained that her major concern regarding the MOU was that the contract did not set a minimum threshold or dollar amount for maintenance, other than the additional staff position of Associate Registrar, while the reduction in the percentage of art enrichment is clearly stipulated. Mr. Cancel concurred that the baseline is not included in the contract as a dollar amount.

Ms. Pontious explained that the Airport is as motivated as the Arts Commission about keeping the City's Collection well-maintained. Ms. Pontious suggested using the figure of \$150,000 as the baseline for maintenance based on the work completed in 2007-2008, adjusted for inflation. This



figure includes routine maintenance performed by Airport staff (\$70,000), a facilities fund for changing light bulbs and minor repairs (\$50,000), and funds to the Arts Commission from the operating budget for conservation (\$30,000).

Ms. Manton asked if there is an escape clause in the contract so that if the Airport does not uphold their part of the MOU, it can be renegotiated. Ms. Pontious responded that such a clause was not included in the MOU under review.

Commissioner Przyblyski recommended that Arts Commission staff strongly consider including a dollar amount baseline in the contract and then revisit the motion to accept the MOU at the next meeting of the full Commission. Commissioner Wilsey concurred that a minimum dollar amount should be included in the MOU, which can then be renegotiated in ten years.

THIS MOTION HAS BEEN POSTPONED FOR CONSIDERATION BY THE FULL COMMISSION.

**Motion:** Motion to approve a Memorandum of Understanding between the Airport and Arts Commission, which shall apply to art enrichment and art maintenance expenses between July 1, 2007 and June 30, 2017, and which outlines the procedures and policies for the selection of art for the Airport and collection management responsibilities, art enrichment funding formulas, and other issues related to the coordination and cooperation between the Airport and the Arts Commission relative to the Public Art Program at the Airport.

#### 10. **Junipero Serra Playground**

Project Manager Tonia Macneil reported on the completion of artwork at Junipero Serra Playground by artist Bean Finneran and presented images of the installed artwork. She made note that vents on one wall and a light fixture on the other were not indicated on the architectural drawings that the artist referenced during the design phase. The vents will be painted flat grey when the building is painted.

THIS MOTION HAS BEEN AMENDED.

**Motion:** Motion to approve the completion of two untitled ceramic tile artworks by the artist Bean Finneran, installed on the north and south walls of the clubhouse at Junipero Serra Playground.

**Moved:** Hunter/Wilsey

THIS MOTION HAS BEEN AMENDED.

**Motion:** Motion to accept into the Civic Art Collection of the City and County of San Francisco two untitled ceramic tile artworks by the artist Bean Finneran, installed on the north and south walls of the clubhouse at Junipero Serra Playground.

**Moved:** Wilsey/Hunter

#### 11. **Gallery - SFAC Gallery exhibition at 401 Van Ness**

Ms. Shiffler presented the next SFAC Gallery exhibition at 401 Van Ness titled *Resisting Dominion*, on view from June 12 to August 16, 2008. The exhibition will feature Tiffany Bozic (Oakland), James Drake (Sante Fe), Leiv Fagereng (Portland), Walton Ford (Great Barrington, MA), and Tara Tucker (San Francisco). There will be a VIP champagne toast to celebrate the opening because the works are being borrowed from galleries and private individuals.

Ms. Shiffler stated that this exhibition includes work that is meticulously executed, beautiful, and timely in terms of political content. She presented two works by artist Walton Ford, who creates Audubon-inspired intaglio prints with personifications of animals. Artist Tiffany Bozic, who recently had a solo show at the Academy of Sciences, creates exquisite paintings that depict creatures from the deep sea. The works are large, up to three feet by four feet, and comment on scientific dredging and the relationship of humans to animals. Artist Tara Tucker, who is represented by

Rena Bransten, imagines a future where man doesn't exist. While her animals look peaceful, there is a dark undertone that reflects people's behavior toward the environment. Artist Leiv Fagereng depicts animals at the edge of civilization and grafts parts of animals and people in unnatural ways. Mr. Fagereng's work references Dutch seventeenth-century paintings and political allegorical narrative. The exhibition will also include a 19-minute long three-channel video by artist James Drake, presented with three different projectors. On the left, a banquet table set up in western Texas is visited by a pack of feral pigs; in the middle, hummingbirds visit a banquet and havalenas (wild pigs) run around in the background; on the right, a python slowly and gracefully circles the banquet table and a live chicken lands on the roasted turkey. The Gallery will produce an accompanying exhibition catalogue that includes an essay by Meredith Tromble.

#### 12. **Gallery - Fundraising programs**

Ms. Shiffler presented on a new series of fundraising programs spearheaded by the SFAC Gallery Advisory Board. The first of these programs, ON YOUR MARK, will take place on Saturday, June 14, 2008 from 6:00 p.m. to 8:00 p.m. at Electric Works Gallery, and will feature a print demonstration and talk by emerging artist Ala Ebtekar. Tickets are \$100 each and the ticket price can be applied to the purchase of a print. Ms. Shiffler plans to do a series of three fundraising programs a year, which will have an educational and social component. Paule Anglim has given the SFAC Gallery \$2,000 to underwrite the event. The next artist under consideration for the series is Rosana Castilla for the fall of 2008.

#### 13. **Gallery - Exhibition schedule**

Ms. Shiffler reported on proposed changes in the Gallery's exhibition schedule for the calendar year of 2009. Ms. Shiffler reviewed the Gallery's new programming since her arrival, which includes one to three educational programs for each exhibition, radio broadcasts with a total of 36 guests, and an additional series for both the North Light Court Banners and the Decaux kiosk posters. She then presented a series of new circumstances in 2008 that include the departure of Gallery Manager Dana Hemenway after four years with the SFAC Gallery, the Gallery's central role in managing the installation of Bill Fontana's sound sculpture in City Hall, and the increasing number of fundraising events.

Ms. Shiffler presented her proposed changes to the Gallery's schedule, which would include four exhibitions instead of five at 401 Van Ness and Grove Street, and three instead of four on the ground floor of City Hall. Ms. Shiffler explained that these changes would be more in line with available funding. She then suggested increasing the exhibition of North Light Court banners from one to two per year if corporate sponsorship can be secured. She also stated that the Gallery will produce more lesson events, two to three board events, and will add one part-time employee. Ms. Shiffler then asked Mr. Cancel to present two new exhibition programs: a collaborative exhibition hosted at the SFAC Gallery with another local arts organization and a sister-city exhibition.

Mr. Cancel explained that these initiatives take into consideration the SFAC Gallery as a municipal gallery and the way in which the Gallery can fulfill the City's objectives. He reported on the initiative that includes an artist exchange with San Francisco's sister cities; Cork and Zurich are two cities particularly keen on moving forward with this exchange. Mr. Cancel also announced plans to mount collaborative exhibitions with neighborhood-based organizations at the SFAC Gallery as well as other civic spaces.

Upon inquiry from Commissioner Przyblyski, Ms. Shiffler stated that the annual exhibition that celebrates winners of the Murphy & Cadogan Fellowships in the Fine Arts is one of the four exhibitions to be presented at 401 Van Ness.

Commissioner Przyblyski stated that her concern over the artist exchange and exhibition program



with sister cities is that while much excitement is generated from the trips, there is never any funding for exhibitions following the trip. Mr. Cancel stated that his proposed initiatives would depend on the financial contributions of local support groups. Mr. Cancel added that if the funding is not available, the current exhibition could be extended or the Gallery could consider other opportunities. Commissioner Wilsey explained that local support groups are more apt to give money to the trips than to local exhibitions. Mr. Cancel stated that an accompanying exhibition will have to be determined on a case-by-case basis depending on the artist's practice.

Commissioner Przyblyski explained that she has had extensive discussions with Ms. Shiffler about what it means to be a municipal gallery. While public art usually draws an older demographic, the SFAC Gallery reaches a younger, more diverse constituency. Commissioner Przyblyski explained that it is very difficult for the Arts Commission to maintain control over programming once it opens the space up to be occupied by other organizations.

Mr. Cancel explained that the intention is to broaden the curatorial voice, not to lower aesthetic standards. Local arts organizations could submit proposals and there could be a review process. He stated that the goal is to have the Arts Commission engage with local communities and constituencies and to have one of our exhibition slots engage in dialogue with the broader community and civic space.

Commissioner Przyblyski cautioned against using an open call for proposals with a review process because San Franciscans are advocates of process and there is the possibility of losing control over shaping overall policy and programming. She then stated that as the SFAC Gallery already collaborates with the local community in creating exhibitions, perhaps the Gallery should foreground and highlight these relationships in its press and auxiliary programming. Commissioner Przyblyski also proposed that the exhibition of works for the sister cities artist exchange program could be installed in a variety of locations, not just the SFAC Gallery, and could extend beyond the visual arts to include literature and music.

#### 14. **Standards and Guidelines for Busts in City Hall**

Ms. Manton reported that she is working on guidelines for the design and placement of commemorative busts in City Hall. She stated that decisions about the guidelines will be made in consultation with the Mayor's Office. Ms. Manton explained that the impetus for developing these guidelines was highlighted by the challenges of finding a location for the Harvey Milk bust. Now that another commemorative bust in honor of Mayor Sutro is being proposed by Leonid Nakhodkin of the United Humanitarian Mission, Ms. Manton believes it is important to have some policies in place to guide the design and approval process. While all the thirteen busts in the City Hall are bronze, Mr. Nakhodkin believes a bust in marble is most suitable for its placement on the second floor of City Hall in the North Light Court. Ms. Manton explained that the new guidelines would serve to create consistency in the materials, style, scale and placement of busts proposed for City Hall. Commissioner Hunter agreed there should be homogeneity in the materials used for busts in City Hall.

There was some discussion regarding who has the authority to determine who is granted a bust in City Hall. Commissioner Hunter stated that the Arts Commission should guide decisions on aesthetics but not decisions on who gets a bust in City Hall. Commissioner Przyblyski explained that the busts in City Hall have been gifts to the City from people who have raised the money for the projects. The design and placement of the busts have been approved by the Arts Commission and the City Hall Preservation Advisory Committee.

Commissioner Przyblyski stated that Commissioners should review the guidelines before further discussion. Ms. Manton stated that she will circulate the draft of the guidelines and respond to Mr.



Nakhodkin.

**15. Art on Market Street Program**

Due to time restrictions, Ms. Moran presented one of the four proposals for the 2008-2009 Art on Market Street Program and will present the remaining three proposals to the Visual Arts Committee in June. Ms. Moran presented the work of Jenifer K. Wofford. She distributed copies of Ms. Wofford's sketch of the first poster, which will be developed in full color for the final poster. The proposal is for a series of posters depicting a narrative of a nurse who emigrates to San Francisco to work in a hospital, and experiences the tumultuous periods of the mid-70s in the Philippines and the United States. Each of the six posters will reflect one year from 1973 to 1978. Ms. Moran stated that auxiliary programming will include the neighboring Filipino community. The work will be installed in mid-September for three months. Ms. Wofford's work will also be exhibited in the Yerba Buena Center for the Arts exhibition *Bay Area Now*, from July to October 2008.

**16. Central Subway**

Ms. Moran reported that over 400 applications were received for the Central Subway Call for Artists and over 60 are from Chinese and Chinese-American artists, a percentage larger than usual, because of the hands-on outreach completed primarily by the Chinese Culture Center and the Chinese Community Development Center in collaboration with the Arts Commission. Ms. Moran stated that outreach to the Chinese community serves as a model for the type of outreach needed to bring in artists from outside the public art field. She reported that efforts to work closely with the Chinese community on the Central Subway will continue.

**17. New Business**

Ms. Manton reported that artist Maya Lin will commence installation of her wire landscape sculpture at the Academy of Sciences on August 18, 2008. Ms. Manton reported that Chronicle Books has approached the Public Art Program to create a public art walking tour as part of the series called City Walks with Kids. Ms. Manton stated that the Transbay Terminal contract between the Arts Commission and the Transbay Joint Powers Authority has been approved by the Transbay Joint Powers Authority. This contract provides the Arts Commission with an administrative fee of \$950,000 for managing the public art program to be developed for the new Transbay Program. Ms. Manton also reported that the Public Art Program is gearing up to hold the first workshop of the Public Art Academy in October 2008. Commissioner Przyblyski stated that outreach for the workshop should be done to surrounding art schools.

Ms. Pontious reported on her intention to terminate the contract with artist Beliz Brothers for creating photographic light boxes for the Laguna Honda Hospital. Ms. Brothers has been unresponsive to e-mails and phone calls in the past year. Commissioner Przyblyski responded that Ms. Pontious should use her best judgment and has the support of the Commissioners.

Ms. Shiffler reported there was a review in the Guardian of the current exhibition, and coverage in the Chronicle's *96 Hours* by Friday, May 30, 2008.

**18. Old Business**

There is no old business to report.

**19. Adjournment**

The meeting was adjourned at 5:25 pm.

MC 5/28/2008

## Notices

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102 during regular business hours. INFO: Mary Chou (415) 252-3215.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100 - 2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness, Suite 220, San Francisco, CA 94102 - telephone (415) 252-3100, fax (415) 252-3112 and <http://www.sfgov.org/ethics>.

## KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby, Jr. by mail to Interim Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415 554 7724; by fax at 415 554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).

Citizens interested in obtaining a free copy of the Sunshine Ordinance can request a copy from Mr. Darby or by printing Chapter 67 of the San Francisco Administrative Code on the Internet, <http://www.sfgov.org/sunshine/>.







GALLERY

DRAFT

The San Francisco Arts Commission Gallery presents

## ***Spiraling Echoes***

A Sound Sculpture for the Rotunda of San Francisco City Hall

By internationally renowned artist Bill Fontana

**Dates: January 22 – April 24, 2009**

**Opening Reception: Thursday, January 22, 5:30 – 7:30pm (tentative)**

**Location: San Francisco City Hall Rotunda and upper floor walkways**

**Hours: Monday – Friday, 8am – 8pm**

The San Francisco Arts Commission Gallery is pleased to announce an expansion of the Art at City Hall program, with a new exhibition project featuring internationally renowned artists commissioned to create site-specific installations that interact with the architecture of San Francisco's historic City Hall. ***Spiraling Echoes***, by San Francisco-based sound artist **Bill Fontana** reflects the San Francisco Arts Commission's commitment to presenting visual arts projects that highlight our regional diversity and position Bay Area visual art production within an international contemporary art landscape. By commissioning new works such as *Spiraling Echoes*, the SFAC Gallery provides new and challenging opportunities for contemporary art to engage with a civic dialogue, while making art accessible to a broad audience.

Fontana's sound installation, *Spiraling Echoes*, will employ an acoustic phenomenon common to bats, dolphins and whales known as echolocation, in which high-frequency sounds produce an acute directional beam of ultrasound. Eight transducers will be mounted in City Hall high above the floor around the circular colonnade within the Rotunda's dome. These transducers will send out ultrasonic beams that function as carrier waves for this project's soundtrack Fontana is creating for this project. When the transducers are moving, the sound beams will travel downward in space, playing off of and moving through the various surfaces of the rotunda.

*Spiraling Echoes* will translate the visual experience of the architecture in the Rotunda (the focal point in the building with its marble staircase and ornate carvings) into sound. As people move through City Hall's rotunda they will hear contemporary and historic sounds from various San Francisco events and locations. The sounds will not follow the individual, but rather a person will move through different sound points. The sounds will be experienced most notably on the fourth floor corridors overlooking the Rotunda, and spiraling echoes will float down into the space becoming gradually softer, and finally heard at the volume of a whisper on the first level.

**Encountering sounds from another place and/or time will provoke a sense that the City's character, its history and vibrancy have been captured within the walls of our treasured City Hall.**

**About Bill Fontana**

Bill Fontana is a world-renowned pioneer of sound art who has created monumental, site-specific, aural experiential installations around the globe. For the past 30 years, Fontana has used sound as a sculptural medium to interact with and transform our perceptions of visual and architectural spaces. Many of his sound sculptures—installed on the Arc de Triomphe in Paris, London's Millennium Bridge and Big Ben, stations along the Lyon light rail system, and the Brooklyn Bridge—are a marriage of public space and contemporary art. Fontana has gained international prominence, exhibiting at such venerable institutions as the Tate Modern, the Venice Biennale and the Whitney Museum of American Art. It has been 20 years since Fontana, a San Francisco resident for three decades, completed his last major commission here.

**About the San Francisco Arts Commission**

The San Francisco Arts Commission is the City agency that champions the arts in San Francisco. We believe that a creative cultural environment is essential to the City's well-being. Our programs integrate the arts into all aspects of City life. The Commission was established by charter in 1932 (Charter sections 5.103 and 16.106).

**Visual Art Committee Meeting**  
May 21, 2008

Support materials presented by Gallery Director, Meg Shiffler, for an update presentation on the SFAC Gallery project:

***Spiraling Echoes***

A Sound Sculpture for the Rotunda of San Francisco City Hall

By internationally renowned artist Bill Fontana

Dates: January 22 – April 24, 2009

Opening Reception: Thursday, January 22, 5:30 – 7:30pm (tentative)

Location: San Francisco City Hall rotunda and upper floor walkways

Hours: Monday – Friday, 8am – 8pm

**Budget**

**Secured Funds:**

\$30,000	SFAC Gallery	(\$5000 pd to Bill in Feb 2007)
\$25,000	NEA	
\$55,000	<b>Total Secured</b>	

**Expenses Summary**

\$19,300	Artist honorarium, installation and additional labor
\$39,700	Equipment
\$23,900	PR, marketing, advertising, brochure, on-site didactics
\$4,000	Project Coordinator
\$10,000	Opening Reception
\$1,500	Fund-raising budget
\$98,400	<b>Total Budget</b>
\$43,400	<b>Need to Raise</b>

Will be applying for additional support from: Adobe, Fleishhacker and the San Francisco Foundation.

**Motion**

Bill's contract will include the first two line items (honoraria, contract labor and equipment) under expenses, which totals \$59,000. I have built a contingency into the motion.

**Community Buy-In**

We conducted a sound test at City Hall on Mon., May 19, 2008 - in attendance:

Luis R. Cancel, Director of Cultural Affairs

Meg Shiffler, SFAC Gallery Director

Rachelle Axel, SFAC Development Director

Susan Mizner, Director, Mayor's Office of Disability

Mike Farrah, Director, Mayor's Office of Neighborhood Services

Rohan Lane, Interim General Manager, City Hall

Ellen Schumer, City Hall Docent, City Hall Preservation Advisory Commission





Visual Art Committee Meeting: Discussion  
May 21, 2008

**In 2008 the SFAC Gallery produced:**

**-Status quo since I arrived**

- o 5 exhibitions at 401 Van Ness.
- o 5 exhibitions at Grove Street.
- o 4 exhibitions on the ground floor of City Hall.
- o Opening night events for each exhibition at 401 VN and City Hall.
- o 1 major fund-raising event

**+Added**

- o 1 series of North Light Court Banners.
- o 1 series of Decaux kiosk posters.
- o 1 - 3 educational programs (ranging from Brown Bag Lunch Discussions to major panel discussions) for each exhibition at all locations.
- o Worked with the educational department to assist in producing 3 lesson plans for exhibitions at 401 Van Ness.
- o Radio broadcast (in collaboration with Frank Prattle, KPOO, and PS1) with 36 guests and 17 shows.
- o 2 brochure/catalogues (*After the Revolution & Resisting Dominion*)

**Side note:** This is accomplished with a staff of two full-time and one part-time person.

**Upcoming new circumstances:**

- o In the fall of 2008 Dana Hemenway, Gallery Manager, will be leaving after 4 years with the SFAC Gallery. She will be headed to a local MFA program.
- o The Gallery is assuming the lead administrative role in presenting Bill Fontana at City Hall. (late-January though late-April)
- o Possible tour of the 2008 City Hall exhibition, *After the Revolution*.
- o We will produce a brochure/catalogue for 3 - 5 exhibitions next year.
- o More Advisory Board fund-raising and community-building events.

**Proposed changes in Gallery schedule/activities:**

- o 4 exhibitions a year (instead of 5) at 401 VN and Grove Street.
- o Perhaps 3 exhibitions a year (instead of 4) on the ground floor of City Hall.
- o 2 series of North Light Court Banners if funding presents itself.
- o Produce 4-5 lesson plans (with the education department) for exhibitions at 401 Van Ness and/or City Hall.
- o 2 - 3 Board events.
- o Addition of one part time employee.
- o Addition of two new reserved exhibition slots (could be at any of our three locations) for:
  - o A collaborative exhibition hosted at the SFAC Gallery with another local arts organization. The organization would be chosen as a result of a call for proposals.
  - o A Sister-City exhibition.







San Francisco International Airport

P.O. Box 8097  
San Francisco, CA 94128  
Tel 650.821.5000  
Fax 650.821.5005  
www.fllysfo.com

May 20, 2008

San Francisco Arts Commission  
25 Van Ness, Suite 240  
San Francisco, CA 94102  
Attention: Luis R. Cancel  
Director of Cultural Affairs,

Proposed Memorandum of Understanding between  
the Airport Commission and  
the Arts Commission of the  
City and County of San Francisco

Dear Mr. Cancel:

Enclosed for your consideration please find a proposed Memorandum of Understanding (MOU) between the Airport Commission and the Arts Commission of the City and County of San Francisco in connection with the five- and ten-year Capital Plans at the San Francisco International Airport. The Airport is recommending that the Arts Commission approve the proposed MOU, which, among other things:

- Has a term of ten years, to coincide with the Airport's ten-year Capital Plan;
- Coordinates the activities of both commissions with respect to the acquisition, maintenance and removal of artwork at the Airport;
- Specifies the accounting procedures to be followed for the expenditure of art-related monies at the Airport;
- Commits the Airport Commission to assist the Arts Commission in maintaining the art collection at the Airport by providing maintenance funding and personnel; and
- Sets an art enrichment allocation percentage for eligible Airport capital improvement projects in accordance with the following scale:

<u>Total Gross Estimated Construction Costs of Each Eligible Capital Improvement Project</u>	<u>Art Enrichment Percentage</u>
First \$100 million of costs	2.00%
Next \$100 million of costs (up to \$200 million total)	1.75%
Next \$800 million of costs (up to \$1 billion total)	1.50%
Costs in excess of \$1 billion	1.00%

AIRPORT  
COMMISSION  
CITY AND COUNTY  
OF SAN FRANCISCO

GAVIN NEWSOM  
MAYOR

LARRY MAZZOLA  
PRESIDENT

LINDA S. CRAYTON  
VICE PRESIDENT

CARYL ITO

ELEANOR JOHNS

RICHARD J. GUGGENHIME

JOHN L. MARTIN  
AIRPORT DIRECTOR

As you know, Section 3.19(a) of the Administrative Code sets a standard art enrichment allocation percentage of 2% of the gross estimated constructions costs of eligible construction projects. But Section 3.19(a) also provides that if "the officer, board or commission concerned determines that [2%] of the gross estimated construction cost is inappropriate for art enrichment, such officer, board or commission shall submit its recommendation regarding the art enrichment budget and the basis for its determination to the Arts Commission for the Arts Commission's review." If the Airport is unable to resolve the matter with the Arts Commission, the matter "shall be submitted to the Mayor by the Arts Commission for final determination within 60 days from the date the recommendation is made."

In light of the above, and in connection with the eligible projects in its five- and ten-year Capital Plans, the Airport is recommending an art enrichment percentage based on the size of the project according to the scale above for the following reasons:

Historical Relationship: The proposed MOU is a continuation of the Airport and Arts Commissions' cooperative relationship over the years that was embodied in an original 1995 MOU between the two commissions in connection with the Airport's Near Term Master Plan (NTMP), for which the art enrichment allocation was set at 1.50%.

Most Projects in the 2% Percentage Range: Under the Airport's current Capital Plan, most of the eligible projects are expected to be under \$100 million and to generate art enrichment funds at the standard 2%. As currently planned, only two or three large projects would exceed \$100 million in costs and none would exceed \$800 million. Thus, only a small number of projects would have an art enrichment percentage below 2%.

Airport Funding for Arts Commission's Maintenance Work: Section 5.103 of the City Charter delegates to the Arts Commission, among other things, the maintenance of the works of art owned by the City. The Airport is owned by the City and is operated as an enterprise fund department under the management of the Airport Commission which has charge, under Section 4.115 of the City Charter, of the construction, management, use and control of all property and assets located at the Airport, including the exclusive authority to issue revenue bonds for airport-related purposes. The Airport houses a large collection of works of art which have been purchased over the years with the proceeds of Airport revenue bonds. The Arts Commission has not had sufficient resources to adequately maintain the Airport art collection in prior years and this maintenance funding gap is likely to worsen because the art allocation funds relating to Airport projects come from the proceeds of tax-exempt Airport revenue bonds, which, under federal tax law regulations, can only be used to purchase additional new artwork but not for maintenance. To assist in providing the necessary maintenance and conservation of the collection, the Airport Commission proposes a small reduction in the art allocation percentage for its largest projects and is willing, in exchange, to provide on-site personnel (including from the Airport Museums) and maintenance funding in its annual operating budget to assist in maintaining the Airport art collection over the next ten years.

Luis R. Cancel  
May 20, 2008  
Page 3

The Airport Commission and staff look forward to continuing the cooperative relationship they have enjoyed with the Arts Commission over the years, and hope that the proposed MOU will help not only to increase the number of works of art at the Airport, but also provide the maintenance and conservation required to keep the collection in top condition. Please do not hesitate to call me at (650) 821-5000 with any questions or to discuss further.

Very truly yours,

A handwritten signature in black ink, appearing to read 'JLM', written over a horizontal line.

John L. Martin  
Airport Director

cc: Susan Pontious, Public Art Program  
Blake Summers, Airport Museums



**MEMORANDUM OF UNDERSTANDING BETWEEN  
THE AIRPORT COMMISSION AND  
THE ARTS COMMISSION OF  
THE CITY AND COUNTY OF SAN FRANCISCO**

This MEMORANDUM OF UNDERSTANDING (this "MOU") dated May 1, 2008, constitutes a mutual agreement between the AIRPORT COMMISSION and the ARTS COMMISSION of the City and County of San Francisco (the "City"), for the purposes of defining the working relationship and responsibilities of each department.

**Background**

In accordance with Section 4.115 of the City Charter, the Airport Commission has charge of the construction, management, supervision, maintenance, extension, operation, use and control of all property and assets located at the San Francisco International Airport (the "Airport"), including the exclusive authority to plan and issue revenue bonds for airport-related purposes, subject to Board of Supervisors approval.

In accordance with Section 5.103 of the City Charter, the Arts Commission is required, among other things, to approve the designs for all public structures; to approve the design and location of all works of art before they are acquired, transferred or sold by the City, or are placed upon or removed from City property; to maintain and keep an inventory of works of art owned by the City; and to maintain the works of art owned by the City.

In connection with the Airport Commission's Near Term Master Plan (the "NTMP"), the Airport and Arts Commissions previously entered into a Memorandum of Understanding dated 1995 (the "Prior MOU") to define their respective responsibilities in connection with the NTMP. After completion of the NTMP and several years without significant new construction projects at the Airport, the Airport Commission is now preparing to undertake several new large capital projects as part of its Domestic Terminal Redevelopment Plan and updated five-year capital plan, all of which will require coordination and cooperation between the Airport and Arts Commissions. Accordingly, this MOU is intended to supersede the Prior MOU.

This MOU is made in recognition of the requirements of the Federal Aviation Administration's ("FAA") Final Policy and Procedures Concerning the Use of Airport Revenue (the "Revenue Diversion Policy") and the 1981 Settlement Agreement between the City, the Airport Commission and the major airlines serving the Airport.

In recognition of the foregoing, the Airport and Arts Commissions have agreed to the following provisions relative to the acquisition and maintenance of works of art for the Airport.

**I. General Administrative Procedures**

Both the Arts Commission and the Airport Commission agree to follow the procedures below:

**A. Application of the Agreement**

The application of the Agreement shall be for Art Enrichment and Maintenance Expenses from July 1, 2007 to June 30, 2017.

**B. Commitment to Maintain the Airport Art Collection**

The Airport Commission will maintain the art collection at the Airport as provided in Section V.A., including entering into a separate memorandum of understanding with the Arts Commission for direct charges for the annual maintenance costs described in Section V.A.4. The Airport Commission will also fund the salary and fringe benefits of an Assistant Museum Registrar located at the Airport to assist, among other things, in supervising and performing the maintenance of the art collection. The maintenance and compensation costs described in this Section are hereinafter referred to as "Maintenance Expenses".

**C. Maintenance Endowment**

In accordance with the Section 3.19 of the Administrative Code, 5% of the art enrichment allocation of Capital Improvement Projects may be used for maintenance where the funding source allows, and may furthermore be placed in an interest bearing account. To that end, during the NTMP, the Airport established a fund referred to herein as the "Airport Art Endowment Fund" from eligible art enrichment funds generated by taxable NTMP Airport revenue bonds, and annually makes available the interest earned from that Fund to the Arts Commission for the purposes of maintaining the Airport Art Collection.

**D. Art Enrichment Funds**

1. Calculation of Contributions: In accordance with Section 3.19 of the Administrative Code, funds for art enrichment will be calculated on a project by project basis, at a declining percentage of the total gross estimated (not final) construction costs (as estimated at the completion of construction documents and application for Phase III approval from the Arts Commission Civic Design Review Committee) of each eligible capital improvement project (a "Project") based on the following tiers:

<u>Total Gross Estimated Construction Costs of Each Eligible Capital Improvement Project</u>	<u>Art Enrichment Percentage</u>
First \$100 million of costs	2.00%
Next \$100 million of costs (up to \$200 million total)	1.75%
Next \$800 million of costs (up to \$1 billion total)	1.50%
Costs in excess of \$1 billion	1.00%

Example of Calculation: as an illustration, the art enrichment contribution for a hypothetical eligible capital improvement project with estimated gross construction costs of \$500 million would be equal to \$8,250,000, calculated as follows:

<u>Total Gross Estimated Construction Costs of Hypothetical \$500 Million Project</u>	<u>Art Enrichment Funds</u>
2.00% of first \$100 million of costs	\$2,000,000
1.75% of next \$100 million of costs	1,750,000
1.50% of next \$300 million of costs	<u>4,500,000</u>
Project Total	\$8,250,000

2. Art Enrichment Survey Form: Prior to being scheduled for Civic Design Review at the Arts Commission, the Airport shall submit a completed Art Enrichment Survey form and make contact with the Public Art Staff regarding each Project.

## II. Accounting Procedures

### A. Direct Charge Account

Upon appropriation and availability of bond proceeds for each eligible Project, the Airport Commission will set up a direct charge account for the art enrichment funds relating to such Project. The Arts Commission will approve and pay all art enrichment related costs (other than maintenance) out of this account.

### B. Annual Memorandum of Understanding

The Airport Commission will enter into a separate memorandum of understanding with the Art Commission for direct charges for the annual maintenance costs (per Section V.A. hereof).

### C. Separate Accounting for Bond and Operating Funds

The Arts Commission will maintain separate accounting of the use of the following Airport funds:

1. Art Enrichment (Bond Funds): Funds comprising the Art Enrichment contribution provided from bond proceeds or other Airport sources in accordance with Administrative Code provisions and the agreed-upon percentages of the estimated construction costs of eligible Projects set forth above. Bond proceeds may be used in accordance with Section 3.19 of the Administrative Code only for art acquisition costs that are properly chargeable to the capital account of the facilities for accounting purposes and not for maintenance or operating costs.
2. Maintenance (Operating Funds): Funds provided by the Airport from operating funds allocated through an annual budget request submitted by the Arts Commission to the Airport through the Airport Staff Liaison by October 1 of each fiscal year shall be used for maintenance, conservation, relocation and removal of artwork, including Airport and Arts Commission staff time associated with coordinating, overseeing and/or performing the work.
3. Maintenance (Endowment Interest Earnings): Interest earned from the Airport Art Endowment Fund each fiscal year shall be deposited into a direct charge account for maintenance of the Airport art collection and made available to the Arts Commission at the beginning of the following fiscal year (i.e. interest earned in FY 06/07 shall be deposited at the beginning of FY 07/08).

### D. Annual Summary of Expenditures

The Arts Commission will maintain accurate records of all expenditures of Airport funds and maintain files with copies of all contract agreements, contract payments, purchase orders and other invoices and expenditures which shall be



provided to the Airport upon request. The Arts Commission shall keep an accurate record of which Airport bond proceeds are used for the purchase of each work of art. On or before June 30 of each fiscal year, the Arts Commission will provide the Airport with an annual summary statement of all such expenditures.

**E. Jurisdiction; Use of Funds from the Sale of Artwork**

In accordance with Sections 4.115 and 5.103 of the City Charter and the FAA's Revenue Diversion Policy, all art acquisitions using Airport funds are properties of the City under joint jurisdiction of the Airport and Arts Commissions. All proceeds from any sale or auction of artwork at the Airport shall be distributed as follows:

1. If the artwork was acquired with the proceeds of tax-exempt Airport revenue bonds and (a) such bonds are still outstanding on the sale date, (b) such bonds have been refunded and the refunding bonds are still outstanding, or (b) the Airport and Arts Commissions cannot determine whether such bonds are still outstanding, then an amount equal to the original purchase price of the artwork shall be deposited into a direct charge account and used to purchase artwork at the Airport per Sections II.A. and II.C.1. above. If the bonds are no longer outstanding or were taxable bonds, no deposit is necessary under this paragraph.
2. Any payment due the artist under the California Resale Royalties Act shall be paid to the artist.
3. Any remaining amount shall be credited to the Airport Art Endowment Fund and expended per Section II.C.3. above.

**F. Annual Inventory**

On or before June 30 of each fiscal year, the Arts Commission will provide the Airport with an inventory of all art objects acquired by the Art Commission for the Airport. This inventory shall represent a part of the Airport's fixed assets inventory list. Likewise, the Arts Commission will provide the Airport with documentation related to any artwork that the Arts Commission has de-accessioned.

**III. Coordination, Cooperation, and Communication**

The Airport and Arts Commissions will continue to work together in the spirit of mutual cooperation to acquire outstanding artworks for the Airport and to ensure the coordination of efforts to maintain and conserve the collection. The Staff Liaisons and the Airport Art Steering Committee facilitate continued good communication and coordination for the art enrichment program.

**A. Staff Liaisons**

1. Airport Staff Liaison: The Airport Director shall appoint an Airport Staff Liaison to facilitate communication between staff of the Airport and Arts Commissions and to help facilitate the Arts Commission's work at the Airport.
2. Arts Commission Staff Liaison: The Public Art Director shall appoint the Arts Commission staff liaison and project manager for the Airport.

## **B. Airport Art Steering Committee (AASC)**

### **1. Composition:**

The Airport Art Steering Committee will be composed of six to eight members: half of the representatives appointed by the Airport Commission and half appointed by the Arts Commission.

### **2. Purpose, Goals and Objectives**

a. Purpose: The purpose of the Airport Art Steering Committee is to develop policy and make recommendations for the Art Enrichment Program at the Airport. The scope of the committee's purview includes both the existing collection and new art enrichment projects. Steering Committee recommendations for the purchase or commissioning of new artwork shall be approved by the Arts and Airport Commissions as outlined in this agreement.

b. Goals: To promote an art enrichment program for the airport that meets the following criteria:

- Results in an art program/collection of the highest aesthetic standards
- Provides enjoyment for the Airport visitor.
- Functions within the Airport's operational requirements
- Enhances the national and international prestige of the Airport and the City.

#### **c. Objectives:**

- i. To develop, review and revise as necessary policy and program procedure guidelines relative to the permanent art collection at the Airport.
- ii. To oversee the execution of the art acquisition component of the Airport Commission's Domestic Terminal Redevelopment Plan and applicable five-year capital plans, and to assist in updating such plans or undertake the creation of a new art master plan as necessary:
  - To review and approve planning objectives.
  - To review drafts of art master planning documents and comment as necessary.
  - To present and support adoption of all of the above to the Airport and Art Commissions.
- iii. To oversee the commissioning of new artworks:
  - To review and approve recommended locations for artwork installations.
  - To review and approve project guidelines and budget.

- Review selection panel recommendations and recommend approval to respective commissions.
- Review and approve artist proposals.
- To promote and support Committee recommendations to Arts and Airport Commissions.

iv. To provide ongoing stewardship of the Airport collection, including but not limited to:

- Ongoing evaluation of the collection.
- Review and approval of recommendations regarding works to be de-accessioned and/or re-sited.

d. AASC Meeting Agenda and Minutes: The Arts Commission will provide the Airport Commission Secretary with copies of all AASC meeting agendas and minutes.

#### **IV. Selection/Commissioning and De-accessioning of Artwork**

##### **A. Artist/Artwork Selection**

The selection of artists and/or artwork will be carried out in accordance with the Art Commission's Policies and Guidelines for the Civic Art Collection.

##### **B. Artist Selection Panel Representation**

In accordance with the Arts Commission's guidelines, the Arts Commission shall appoint all guest members of artist selection panels. Selection panels for Airport projects shall be comprised of the following voting members:

- 1 member representing the Airport from the Airport Art Steering Committee.
- 1 member representing the Arts Commission.
- Up to 3 guest arts professionals.
- At the discretion of the Arts Commission, 1 member of the project architectural team may be appointed.

##### **C. Review and Approval of Selected Artists, Art Proposals, Direct Art Purchases, and Locations for Artwork**

###### **1. Artist Selection**

Artists recommended by Selection Panels for design contracts will be submitted to the Arts Commission for approval.

###### **2. Artists' Project Proposals**

Artists' project proposals will be reviewed and approved by the AASC prior to being submitted to the Arts Commissions for similar approval. At the completion of design development, proposals will be submitted to the Airport Commission for final approval prior to the Arts Commission commissioning fabrication of the artwork.

###### **3. Approval of Direct Purchase of Artwork**



All artwork proposed for acquisition through direct purchase for the Airport will be reviewed and approved by the AASC prior to being submitted to the Airport and Arts Commissions for approval.

**4. Proposed Gifts**

a. Proposed gifts of artwork to the Airport will be considered in accordance with the Arts Commissions' Gift Policy, incorporated in its Policies and Guidelines for the Civic Art Collection. In accordance with those policies, these special conditions shall apply for gifts of art proposed for the Airport:

- The proposed artwork should be within the focus of the Airport's collection, which is defined as a collection of contemporary fine art (1960 to present) by artists of recognized reputation. The collection emphasis is on the representation of Bay Area artists.
- Priorities for acquisition, as defined in the Assessment and Recommendations Report (1995) prepared by Katherine Holland and Karen Tsujimoto (or any updated or subsequent assessment evaluation approved by the AASC and the Arts Commission) shall apply when considering the acceptance of gifts for the collection at the Airport.
- Special care shall be given to determining whether or not there is an appropriate site for installation of the artwork and whether or not the artwork can be maintained within the Airport environment and within available resources.

b. The AASC will review all proposals for gifts of art to be sited at the Airport and make a recommendation to either accept or decline the gift to the Visual Arts Committee of the Arts Commission. If the Visual Arts Committee recommends acceptance of the gift, the proposal will be submitted to the Airport Commission for approval prior to the item being submitted to the full Arts Commission for acceptance by Resolution.

**5. Site Approval**

Proposed sites for new acquisitions shall be submitted to the AASC, the Arts Commission, and the Airport's Design Review Committee for approval.

**6. Final Acceptance**

The Arts Commission will review and approve completed and/or installed art prior to final acceptance of the artwork into the City's Civic Art Collection.

**D. Removal, Relocation and/or De-accessioning of Artwork**

**1. Airport Remodeling or Operational Changes Requiring Relocation or Storage of Artwork.**

Airport employees involved in planning or design shall initiate early contact with the Airport Staff Liaison to ensure proper coordination with the Arts Commission for the removal and relocation of artwork.

Proposed remodeling that will require the removal of major artworks, impair the visibility of the artwork, or otherwise affect the relationship of the artwork to the site, will first be submitted to the AASC for review and recommendation prior to being submitted to the Arts Commission for approval. The Arts Commission will make a good faith effort to respond to a request by the Airport to relocate artwork in a timely manner.

Most relocation and/or storage of artwork necessitated by Airport remodeling will be handled on an Airport/Arts Commission staff level, and executed by the Airport Museums staff as part of routine maintenance.

**2. Permanent Removal, Alteration, Destruction and/or De-accessioning of Artwork**

Permanent removal, alteration, destruction or de-accessioning of artwork will be reviewed and approved by the AASC, prior to submission to the Arts Commission in accordance with Section 7, Removal, Alteration, Destruction and De-accessioning Policies and Procedures of the Arts Commission's Policies and Guidelines for the Civic Art Collection, and in accordance with the relevant sections of the City Charter, Administrative Code, and state and federal law.

**3. Approval of Sites for Relocated Artwork**

The Arts Commission shall submit proposed relocation sites for displaced artwork to the Airport's Design Review Committee prior to proceeding with relocation. Relocation of major artwork, where the removal or relocation will have a significant impact on either the artwork or the new proposed site will also be submitted to the AASC for its review and recommendation.

**4. Cost of Art Removal, Relocation and Storage**

The expense of removal, transporting, relocating and/or storing artwork, or any other related expenses, including Arts Commission administrative costs incurred as a result of Airport remodeling that necessitates the removal of artwork, will be borne by the Airport and will be incorporated in the Airport's Capital Plan. The Arts Commission shall submit to the Airport a written request with copies of documentation detailing the costs to be reimbursed.

**V. Maintenance**

**A. Types of Maintenance**

There are three major types of maintenance needs for the art collection at the Airport:

**1. Repair, Replacement, or Improvement of Artwork's Installation:**

This includes repair or replacement of cases, framing, installation barriers, etc.

These improvements will be made by Airport staff and funded through the Airport's facilities maintenance budget. The Airport staff will get the approval of the Arts Commission prior to making any repairs or replacements of cases, framing or installation that changes or differs from the original.

**2. Routine Maintenance:** This includes dusting of artwork and Plexiglas cases, (including overhead artwork requiring the use of a mechanical lift to reach), cleaning glass barriers and the floor behind the barriers, changing light bulbs, and other tasks that require appropriate education, experience and/or technical skill, but do not require the services of a fine art conservator, the original artist, or the specialized service of another outside contractor. This work will be managed and preformed by Airport staff and funded through the Airport's facilities maintenance and operating budget. The Airport Commission will ensure that all personnel performing maintenance on the Artwork are qualified for the level of work being performed.

**3. Storage:** This includes long- and short-term storage for artworks removed from display due to Airport remodeling or other reasons. The Airport will provide storage for artworks in its collection without charge to the Arts Commission.

**4. Major Cleaning, Repair or Conservation:** This is work requiring specialized equipment and/or expertise; professional inspection of artwork to determine when maintenance or conservation is necessary or work requiring contact with the artist. This work will be managed by the Arts Commission and will be included in an annual budget request to be submitted by the Arts Commission to the Airport through the Airport Staff Liaison by October 1 of each fiscal year. A separate memorandum of understanding for the work order will executed for each fiscal year.

## **B. Maintenance Responsibilities and Procedures**

**1. Maintenance Plan, Inspection and Reporting:** The Arts Commission will conduct a formal inspection of the collection on an annual basis. The report from this inspection will identify ongoing maintenance needs as well as maintenance and conservation projects. The Arts Commission and Airport staff will develop an annual maintenance plan that will be the basis for the annual budget request submitted to the Airport Commission through the Airport Staff Liaison by October 1 of each fiscal year.

**2. Daily Maintenance:** Airport staff will oversee the daily maintenance of the Collection and will follow through with the maintenance as provided in Sections V.A.1 and 2 above. Any larger problem with the Artwork will be brought to the Art Commission's attention as soon as it is identified, in order to be addressed as provided in Section V.A.4 above.

**3. Records:** All pertinent records, artist files, condition reports, maintenance records and conservation reports will be kept by the Arts



Commission. Copies of these documents will be provided to the Airport Commission upon request.

**4. Vendor Contracts:** The Airport and Arts Commission will contract directly with vendors for repair, replacement, cleaning, maintenance or improvement of artwork as-needed.

**5. Notification:**

- a. The Arts Commission will notify the Airport Staff Liaison, Airport Duty Manager and, in the case where work is scheduled as part of Airport construction, the Project Manager, in advance of scheduling any site work such as installation, removal, relocation and/or maintenance of art.
- b. The Airport Staff Liaison will assist the Arts Commission as needed in notifying the necessary department(s) or personnel at the Airport of any work scheduled by the Arts Commission.
- c. The Airport Staff Liaison is responsible for notifying the Arts Commission of any damage, problems, missing plaques, etc. associated with the Airport collection.

IN WITNESS WHEREOF, the Airport Commission and the Arts Commission have each caused this Memorandum of Understanding to be executed by their duly authorized representatives as of the dates set forth below.

\_\_\_\_\_  
John L. Martin  
Airport Director

Date\_\_\_\_\_

\_\_\_\_\_  
Luis Cancel  
Director of Cultural Affairs

Date\_\_\_\_\_

## **Potrero del Sol Skate Park Wall Mural Proposal Evidence of Community Support**

The skaters building and looking forward to skating Potrero del Sol Skate Park were very concerned about graffiti on the skate surfaces and its detrimental impact on the skate surface. In order to try and deter tagging inside the park Friends of Potrero del Sol organized and held a fundraiser to pay for the installation of a mural on the outside of the skate park wall. The idea is that if the outside wall is painted by local artists in the skating community then the space appears complete and street taggers will not come and paint in the park.

In October of 2007 Friends of Potrero del Sol held an art auction and raffle at Amber on Church Street. Over 40 pieces of art were auctioned off. They included art done by local skateboard graphic designers, well known tattoo artists, photographs and a couple of pieces by Buena Vista Elem. students. The raffle was for five large lots of skate merchandise, haircuts, tattoo time, music, etc. Over 150 people attended the event, including the skate park builders, musicians, professional skaters, local skateboard manufacturers and shop owners. Enough money was raised to pay for the artists' materials for the mural and the time will be donated.

The skate park has been very much anticipated in the San Francisco skating community and beyond since the idea was first raised in 2003. There is a strong sense of ownership by the local artists/skater community and this will be further reinforced by allowing a local artist to paint a mural on the outside of the park walls.

This project is supported by the following individuals and organizations:

Alfredo Pedroza, Mayors Office of Neighborhood Services, D9  
Jim Lazarus, Recreation and Parks Commission  
Neighborhood Parks Council, Isabel Wade  
Buena Vista Elementary School PTA  
Lower 24<sup>th</sup> Street Merchants and Neighbors Association, Eric Arguello  
Rolph Playground Neighbors Assoc., Leora Vestel  
Jeanne Darrah, Park and Rec. Open Space Advisory Comte., D9  
Friends of Potrero del Sol Park  
Artwork Rebels



### **Funding**

The paint will be paid for by Friends of Potrero del Sol Park and the artists' time will be donated. RPD will pay for and install the temporary surface to be painted on.

### **Timeline**

The preparation will be done on Friday, June 13<sup>th</sup> 2008 and Norm will work with a small group of artists during Saturday and Sunday, June 14<sup>th</sup> to complete the mural installation.

### **Maintenance Plan**

Timothy Moore 415 680-5653 will work with Joseph Padilla, the Recreation and Parks Department Painter Supervisor 415 753-7016 to maintain the mural. RPD will paint anti-graffiti paint over the mural once it is completed.

In addition to maintaining the temporary mural, Timothy Moore has organized Jason Clemoff and a group of skaters who live in the neighborhood to voluntarily clean graffiti off of the skate park's skate surfaces. No anti-graffiti paint will be put on the skate surfaces. This will be overseen by Joeseph Padilla also.

## NORM STIEN

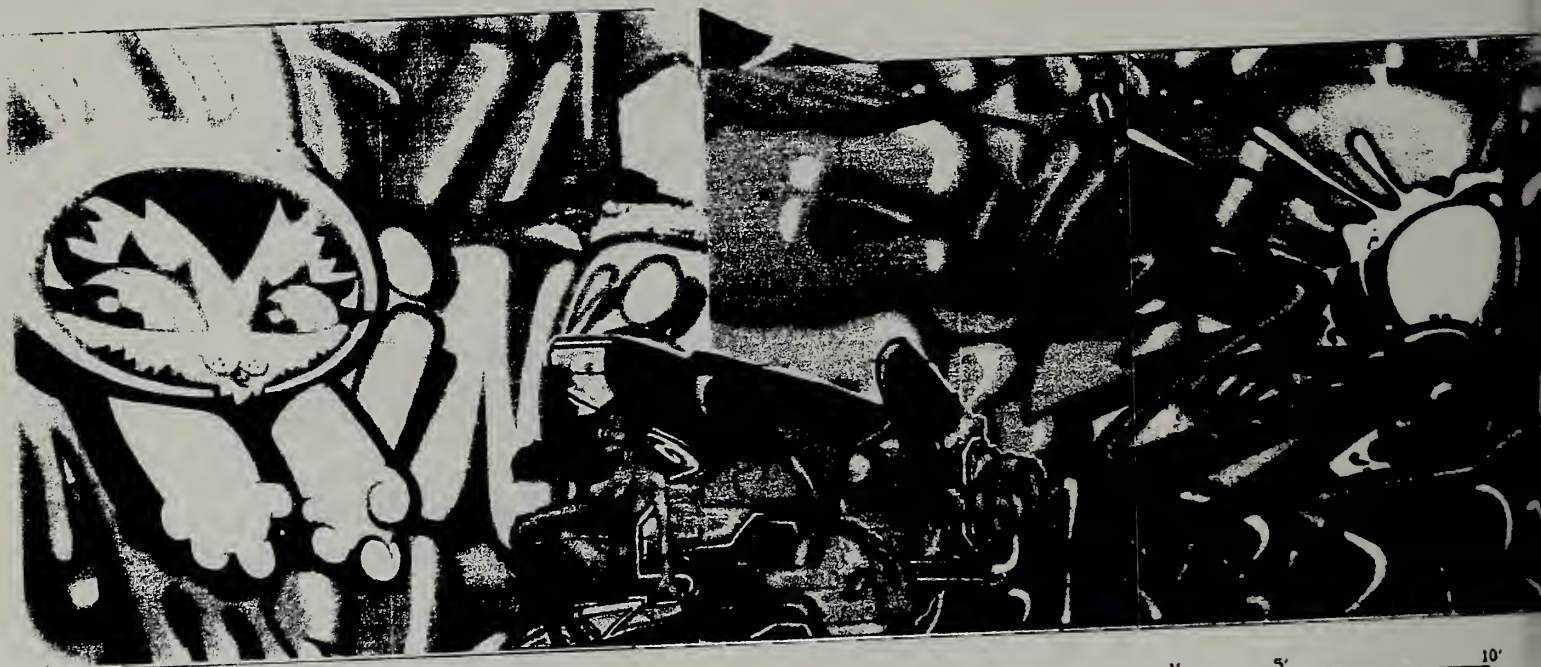
As a long-time resident of San Francisco, Norm grew up with the artistic community of the inner city impacting his stylistic expression. Today you can see his murals around the world. Norm has traveled to many different countries Korea, Japan, Europe, and Australia for installations. He works in several media. Norm does murals, fine painting, tattooing, machining, and silk screening to name a few. His world intersects the current aesthetics of skater, tattoo and street art.

Norm has been published in magazines like our local Juxtapose, Thrasher. His work has also been featured in Piece by Piece and Infamy documentaries.

Corporations like Coke a Cola and Scion, seeking to appeal to today's youth, have commissioned his work. 7th letter, a local manufacturer of limited run clothing and jewelry, uses his designs.

In order to continue to excel in his art and refine his techniques, Norm has taken many different accredited classes at various local institutions.

Norm's images can be found on sights such as flicker.com and myspace. He has thousands of people who photograph and post his art for other to enjoy. He works with a group of local artists and invites younger art students to participate in his installations. His work and methods are at the forefront of contemporary "street" art, and is a great influence to many communities.



1' 5' 10'  
scale



# Syndicate

*(walking tour and gallery installation)*

Yerba Buena Center for the Arts

*Bay Area Now 5*

July 19 – October 19, 2008

# Project Description

*Syndicate* is a temporary public art project and walking tour to be presented at YBCA as part of *Bay Area Now 5*. Syndicate celebrates San Francisco union workers in performance and art spaces through time. The project has both public art and gallery components. The public art component features a installation of high-resolution stencils created from historical photographs painted on the sidewalk by a team of artists at the foot of each major theatre and art museum downtown and at civic center. For the duration of the exhibition, the stencils become a self-guided walking-tour with pod cast and audio components downloadable from the YBCA website.

We plan a two stage process, first a temporary installation of the stencils using spray chalk to be installed at five prime locations (the Golden Gate, Orpheum, Curran, Geary Theatres and the Lusty Lady) over the week of June 9<sup>th</sup>. In the second phase the stencils would be reinstalled at these locations, plus the Post St. Theatre, Marines Memorial, Warfield, YBCA, SFMoMA , Bill Graham Civic, Davies Symphony Hall, the Opera House, Herbst Theatre, and the Asian Art Museum. These stencils would be created with a more durable material, and would be on-site from mid-July through mid-October. YBCA will publish a detailed map of the locations as a walking tour, which will be available to museum visitors over the length of the show, closing in mid-October. Guided tours will be offered on Saturday, 7/26 and Saturday, 10/4.

# Project Description (cont...)

Deinstallation will occur Monday 10/20 – Wednesday 10/22. We have been working with Nick Elsner (DPW), and he has approved the use of conventional spray paint with a raincoat 6000 coating which meets the criteria of the Department of Public Works Bureau of Street-Use and Mapping for non-slip materials. The paint will be removed with a high-pressure washer.

The gallery installation at YBCA will feature video and photographs documenting the installations along with an enlarged map. The key collaborators are Jessica Tully (lead artist/video), Kim Munson (researcher), Wendy Crittenden and Tom Griscom (photographers) and Catherine Powell (SFSU Labor Archives).



YBCA

14 April, 2008

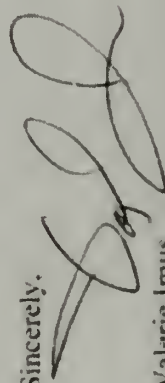
Jessica Tully  
88 Cumberland, No. 1  
San Francisco, CA 94110

Dear Jessica Tully:

I would like to invite you to participate in the *Bay Area Now3* satellite exhibition at Yerba Buena Center for the Arts, titled *Ground Scores: Tours through Historic and Personal San Francisco*. We are pleased to present your project "Syndicate" in our galleries and as part of a series of public walking tours. The exhibition opens on Saturday, July 19th, 2008 and runs through October 19th, 2008.

You will be responsible for all of the research associated with this project, including contacting the cooperating venues and gaining their permissions for the installation of the sidewalk pieces. Please let me know if I can provide you or the venues with any further information about this exhibition. I look forward to working with you on this exciting project.

Sincerely,



Valerie Imus  
Exhibitions Manager

# About us

## Jessica Tully, Lead Artist

In Jessica Tully's choreographies, videos and performances, subtle interventions are at play. Her site specific work is set within socially charged public spaces such as a San Francisco Housing Project prior to demolition, San Francisco's public water system, a salt water hotel pool in Havana, Cuba, and Oakland's Frank Ogawa Plaza. As a cultural worker and artist, she is interested in the intersection of performance and social sculpture. Her vividly shot Hip Hop aesthetic overlays spectacle and synchronicity. Her focus is on youth, identity, and cultural engagement in urban cities nationwide. As both a practitioner and educator, she has played leadership roles in large-scale voter registration, electoral and cultural-political efforts for nearly 20 years.

In 2007 she orchestrated a collaborative happening with legendary Olympic athlete John Carlos (USA Track & Field, Mexico City, 1968) and all 500 of Youth Speaks' international teen poetry slam champions. Each youth poet wore contemporary a remake of the Famous USA track jersey and along with John Carlos, placed their fists in the air in homage to his and Tommie Smith's epic human rights protest on the Olympic stand 40 years ago. In 2006, she produced educational components on three groundbreaking films: ITVS/Firelight Media's "Hip-Hop: Beyond Beats & Rhymes" by Byron Hurt, GNN's "American Blackout" and Absinthe Films' extreme snowboarding feature: "More: Sphere of Influence" which addressed global warming and corporate gangsterism framed by extreme snowboarding. She has produced various benefit concerts with The Roots, Jill Scott, Erykah Badu, Fishbone, Alanis Morissette and others.

Jessica Tully, MFA, New Genres, San Francisco Art Institute, B.S. Political Science and Women's Studies, University of California at Berkeley, is the co-recipient of the 1997 Smithsonian Award for Technology (pioneering of voter registration online), the 2002 David T. McMillian Award (Best of Show, SFAI MFA Degree Show) and 2005 BAVC MediaMaker Award. She sits on the board of directors for Oaklandish and Free Range Studios. She lives in San Francisco, CA. Invited presenter at national conferences, universities and music festivals.

# About Us

## **Kim Munson, researcher/coordinator**

Kim's lifetime of experience working in creative-technical art related fields has evolved into a passionate interest in curating, researching & coordinating art exhibits for museums, galleries, and institutions. She has an MA in Art History from San Francisco State University. Over the course of her career, she has worked in graphic design, digital media, fine art, scenery painting for film, event coordination and production. Recent curatorial projects include *Exploding Cartography: Art about Maps and War* (organizing curator for on-line show, SFSU), *Battle Emblems* (co-curator, Intersection for the Arts), and the upcoming *Intellectual Property Project* at Intersection (Fall 09) and *Looney Lineage: Cartoon Icons, California Art* with SFSU, and the California Historical Society (Spring 2010). Kim has also worked as a coordinator or researcher on the following SFSU exhibitions and events: *Witness to War: Revisiting Vietnam in Contemporary Art*; *Eco: Art about the Environment*; *High 5*; *To Cuba with Love* and *AfroCuba: Works on Paper 1968-2003*. As a fine artist, Kim's work has recently been displayed in Intersection's show *Terror?* and in College Night shows at San Francisco's Legion of Honor.

## **Catherine Powell, Labor Archives and Research Center**

Few regions can rival the rich, lively labor history of the San Francisco Bay Area. This history is preserved in primary source and vintage history materials at the Labor Archives and Research Center (LARC). Founded in 1985 by trade union leaders, historians, labor activists and university administrators, the Labor Archives is a unit of the J. Paul Leonard Library at San Francisco State University.

Additional photography for the gallery exhibition by **Tom Griscom** and **Wendy Crittenden**.  
Curated for Yerba Buena Center for the Arts by **Valerie Imus**.



# Research Partners

Archives	Unions and other partners
SFSU Labor Archives	YBCA
California Historical Society	IATSE #16
Museum of Performance & Design	Musician's Union #6
San Francisco Public Library	Teamsters #7
	SHN (Best of Broadway)
	American Conservatory Theatre

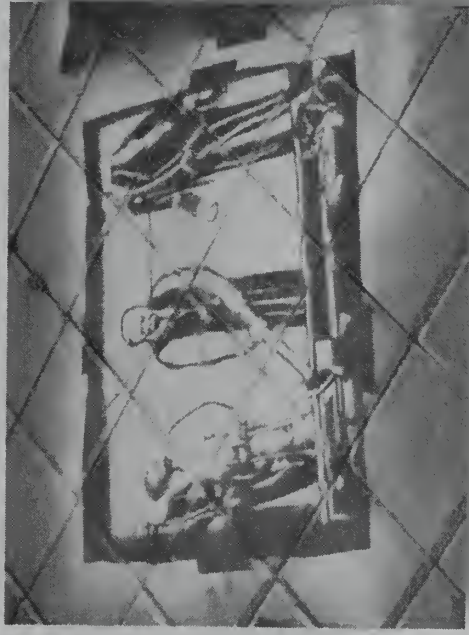
# Map of temporary installations

4 locations to be installed the  
week of June 9:

The Geary Theatre  
The Curran Theatre  
The Golden Gate Theatre  
The Orpheum Theatre



Example stencils from a previous project.



These two stencils were created for the Oakland Walk of Fame project, 2005.



Example stencils from a previous project.



More examples from the Oakland Walk of Fame project, 2005.

# Example image template



We plan to use variations of these two borders as a framing/identifying device around each image. Information would include YBCA, Bay Area Now!, and a web address where viewers can find more information about the show the individual image.



# Geary Theatre





# Geary Theatre: Images to be stenciled



1.



2.

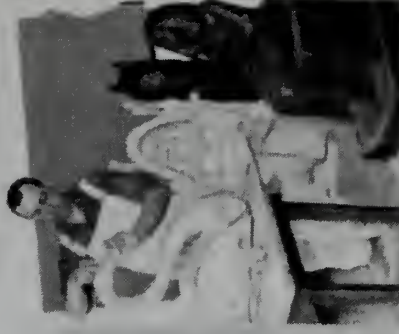
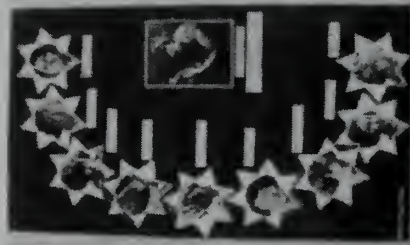


3.





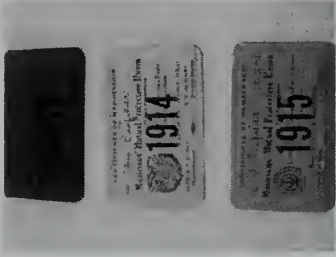
# Sample Images for use at other spaces





# Estimated Budget

Function/material	Estimated funds needed
Budget for Syndicate Research	1000
Stencil Making	1000
Photo	750
Videographer	750
Editor	1000
Map Design	900
Post Card Design	200
Sidewalk Permit	1290
Install Permit	1200
Insurance Rider	500
Lockers	150
Corkboard	80
Installation materials	500
Stencil materials	500
De-installation	2,000.
<b>Total</b>	<b>\$11,820</b>

<b>SYNDICATE</b> <b>2008</b>	<b>VENUE &amp; ORDER</b>	Jessica Tully, Artist 510 393 8324	<b>YBCA • BAN 5</b>	
		<b>CONTACT</b>	<b>ORGANIZATION</b>	<b>IMAGE</b>
<b>YBCA</b>  701 Mission Street @ 3rd, San Francisco, CA 94103.  Administrative Offices: 415.978.2700		Guy Brenner <gbrenner@ybca.org>, <a href="mailto:sal@local16.org">sal@local16.org</a>  Steve Luitke at the Local 16 office, 415 441 6400.	IATSE, Local 16	Image TBD
<b>SFMOMA</b>  151 Third Street (between Mission and Howard Streets), San Francisco, CA 94103, Telephone: 415.357.4000		Connie Ford (sect/Treasurer OPEIU) <a href="mailto:opeconnie@sbcglobal.net">opeconnie@sbcglobal.net</a>  Josh Reinholds Greg Wilson Paul Clipson <a href="mailto:gwilson@sfmoma.org">gwilson@sfmoma.org</a> <a href="mailto:jreinholds@sfmoma.org">jreinholds@sfmoma.org</a> <a href="mailto:paulclipson@yahoo.com">paulclipson@yahoo.com</a>	OPEIU, Local 3, IATSE	

## Marines Memorial

609 Sutter Street,  
San Francisco, CA  
94102

Scott Nedlander, owner  
Randy Teredosa, manager  
Dustin Barclay, assitant  
  
Roxanne Goodfellow  
415.321.2913

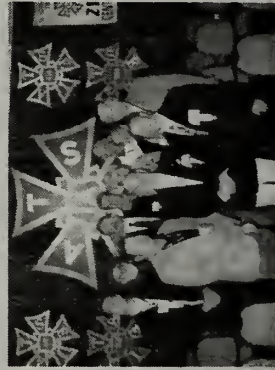


IATSE 16, Actor's Equity, IATSE  
784 (Wordrobe), IATSE B-18  
House Staff & Box Office  
Employees, United Scenic  
Artists No 800, IATSE 839 Set  
Designers, ATPAM Production  
Managers, Musicians Union

## Post St. Theatre

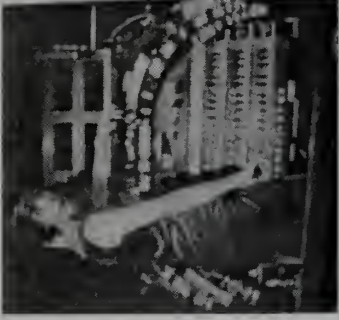


450 Post St # 2,  
San Francisco, CA  
94102

Scott Nedlander, manager Need  
material, they have a good  
arrangement with IATSE, IASTSE  
gives them a break, mention that  
YBCA & Orpheum, GG  
  
Scott Nedlander, owner  
Randy Teredosa, manager  
Dustin Barclay, assitant  
Roxanne Goodfellow  
415.321.2913



IATSE 16, Actor's Equity, IATSE  
784 (Wordrobe), IATSE B-18  
House Staff & Box Office  
Employees, United Scenic  
Artists No 800, IATSE 839 Set  
Designers, ATPAM Production  
Managers, Musicians Union

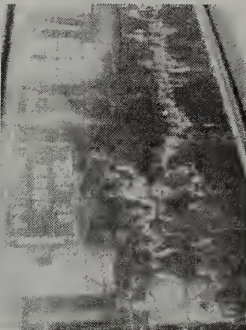


<p><b>Geary Theatre (ACT)</b></p> <p>415 Geary Street, San Francisco, CA 94102. Administrative Offices: 415.834.3200</p>	<p>Heather Kitchen Managing Director. ref: Eddie Raymond hmk@act_sf.org</p>	<p>IATSE 16, Actor's Equity, IATSE 784 (Wordrobe), IATSE B-18 House Staff &amp; Box Office Employees, United Scenic Artists No 800, IATSE 839 Set Designers, ATPAM Production Managers</p>	  	
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## Curran Theatre

445 Geary St, San  
Francisco, CA 94102,  
Phone: 415-551-2075  
Fax: 415-431-5052

Ryan Rigazzi  
SHN  
1182 Market Street  
Suite 200  
SF CA 94102  
[rrigazzi@shnsf.com](mailto:rrigazzi@shnsf.com)  
415.551.2085



ATSE 16, Actor's Equity, IATSE 784  
(Wordrobe), IATSE B-18 House Staff &  
Box Office Employees, United Scenic  
Artists No 800, IATSE 839 Set  
Designers, ATPAM Production  
Managers, Musicians Union

## Warfield Theatre

982 Market St, San  
Francisco, CA  
94102. 415-726-  
9090

Shop Steward Tom Hazelett also  
Live Nation.

Live Nation Just lost the contract,  
AEG will get new lease.

Contact: David Lefkowitz



IATSE 16, Musicians Union

## Golden Gate Theatre

1 Taylor Street,  
San Francisco, CA  
94102

Greg Holland

(This is a national commercial entity, SHN, Carol Shorenstein, Greg Holland and Neiderland, Holland is the local owner,

Ryan Rigazzi  
SHN  
1182 Market Street  
Suite 200  
SF CA 94102  
[rrigazzi@shnsf.com](mailto:rrigazzi@shnsf.com)  
415.551.2085

IATSE 16, Actor's Equity, IATSE 784 (Wordrobe), IATSE B-18 House Staff & Box Office Employees,

United Scenic Artists No 800, IATSE 839 Set Designers, ATPAM Production Managers, Musicians Union



## Orpheum Theatre


1182 Market St,  
San Francisco, CA  
94102.




Ryan Rigazzi  
SHN  
1182 Market Street  
Suite 200  
SF CA 94102  
[rrigazzi@shnsf.com](mailto:rrigazzi@shnsf.com)  
415.551.2085

IATSE 16, Actor's Equity, IATSE 784 (Wordrobe), IATSE B-18 House Staff & Box Office Employees, United Scenic Artists No 800, IATSE 839 Set Designers, ATPAM Production Managers, Musicians Union





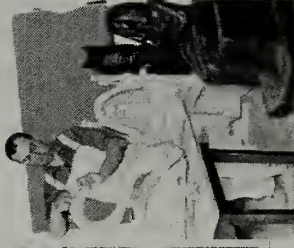
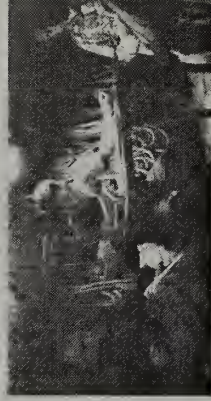
	<p><b>Bill Graham Civic Auditorium</b></p> <p>99 Grove Street, San Francisco CA, 94102</p>	<p>Michael Colter at mcolter@billgrahamcivic.com.</p>	<p>IATSE 16, Actor's Equity, IATSE 784 (Wordrobe), IATSE B-18 House Staff &amp; Box Office Employees, United Scenic Artists No 800, IATSE 839 Set Designers, ATPAM Production Managers, Musicians Union</p>	
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<p><b>Asian Art Museum</b></p> <p>200 Larkin Street, SF, 94102. 415-381-3500</p>	<p>SEIU 1021 Contact: Don Evans <a href="mailto:don.evans@seiu1021.org">don.evans@seiu1021.org</a></p>	<p>SEIU 1021</p>		<p><b>Davies Symphony Hall</b></p> <p>201 Van Ness Avenue at Grove Street</p>	<p>Elizabeth Murray, Managing Director</p>	<p>IATSE 16, Actor's Equity, IATSE 784 (Wordrobe), IATSE B-18 House Staff &amp; Box Office Employees, United Scenic Artists No 800, IATSE 839 Set Designers, ATPAM Production Managers, Musicians Union</p>	 
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SFWMPA. Elizabeth Murray,  
Managing Director. 401 Van Ness  
Avenue, Room 110, San Francisco,  
CA 94102. (415) 621-6600.  
elizabeth.murray@sfgov.org

## War Memorial Opera House

301 Van Ness  
Avenue at Grove  
Street



IATSE 16, Actor's Equity, IATSE  
784 (Wardrobe), IATSE B-18  
House Staff & Box Office  
Employees, United Scenic  
Artists No 800, IATSE 839 Set  
Designers, ATPAM Production  
Managers, Musicians Union,  
American Guild of Musical  
Artists



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## Herbst Theatre

401 Van Ness  
Avenue at  
McAllister Street

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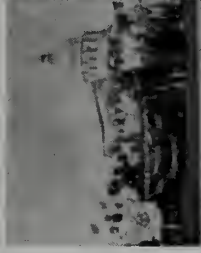
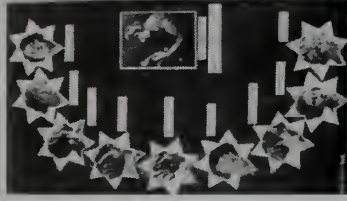
SFWMPA. Elizabeth Murray,  
Managing Director. 401 Van Ness  
Avenue, Room 110, San Francisco,  
CA 94102.

(415) 621-6600.

[elizabeth.murray@sfgov.org](mailto:elizabeth.murray@sfgov.org)

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IATSE 16, Actor's Equity, IATSE  
784 (Wordrobe), IATSE B-18  
House Staff & Box Office  
Employees, United Scenic  
Artists No 800, IATSE 839 Set  
Designers, ATPAM Production  
Managers, Musicians Union



## Lusty Lady

1033 Kearny St  
(and Broadway),  
San Francisco, CA  
94133, (415) 391-  
3126

Sarah.Sherburn-Zimmer  
Sarah.sherburn-zimmer@seiu1021.org  
SEIU, Local 780  
415.848.3611

50 Rhode Island St.,  
Suite 100 South  
San Francisco, CA 94103

Madams  
(415) 391-3320

PR

[pr@lustyladysf.com](mailto:pr@lustyladysf.com)

SEIU, Local 780



## Staff Report

**Date:** 5/15/08

**To:** Honorable Members of the Visual Arts Committee

**From:** Susan Pontious

**RE: Airport Memorandum of Understanding**

Attached is the draft of a Memorandum of Understanding between the Arts Commission and Airport that will replace the 1995 MOU that was enacted for the Master Plan Projects (i.e. the new International Terminal and other support buildings.) The new MOU is for a ten year period (2007-2017) and covers capital projects for the Secure Connector (\$12 million), Terminal 2 (\$220 million) and possibly T-1 (construction budget not established).

In summary, the most significant change in this MOU is the Airport's proposal to fund the ongoing maintenance and conservation of the art collection out of its annual operating budget in exchange for a reduction of its art enrichment requirement out of capital funds.

### Background:

Under the 1995 MOU and prior to the revision of the 1969 Art Enrichment Ordinance, the Arts Commission received 1.5% art enrichment from Airport Capital Projects. This was the formula used for the \$750 million master plan projects (MMP), which generated \$11.1 million art enrichment; including our \$450 million maintenance endowment. This was possible only because one project, the rental car facility, was funded from a funding source legal to use for maintenance. This is not possible with most projects, which are funded by non-taxable bonds.

Maintenance of the artwork has been a matter of contention between the Airport and the Arts Commission since the early days of the program. Since 2000, the maintenance and conservation of artworks in the Airport collection have been funded from the annual interest on the \$465 million endowment (which varies with interest rates between \$11,000-\$20,000 annually.) The cost of repairs and replacement of bases, cases and frames has been charged to art enrichment as per the 1995 MOU. The Airport has performed minimal maintenance of changing light bulbs and dusting the tops of cases.

Establishing the endowment was a helpful step in supporting the maintenance of the collection, but the interest generated from this fund falls far short of what is needed to fully maintain this very valuable collection of some 100 artworks. This fund will fall even shorter of the need as the collection grows as a result of new capital projects scheduled over the next 10 years. These projects will not be funded by a source that would allow a maintenance allocation. This proposed MOU provides a solution to this problem.

### Proposed Changes:

1. The M.O.U. establishes a pre-determined, incremental sliding scale for calculating art enrichment from capital bond funds as follows:. Please see attached spread sheet for comparison of art enrichment generated from a flat 2% formula and funds generated using the sliding scale.
  - a. First \$100 million: 2%
  - b. Next \$100 million: 1.75%
  - c. Next \$800 million: 1.50%
  - d. Costs over \$1 billion: 1%



2. The Airport assumes the annual costs of maintaining the collection out of its operating budget. Routine maintenance and repairs would be performed by the Airport staff, including a new Assoc. Registrar hired by the Museum and Exhibitions program for this purpose.
3. The Arts Commission would be responsible for the maintenance and conservation work that involved either the original artist, or professional conservators. This work would be funded from two sources: the annual interest from the maintenance endowment and an annual allocation from the Airport operating budget.
4. The Arts Commission and Airport staff would prepare an annual maintenance plan and budget by Oct. 1<sup>st</sup> of each fiscal year to submit to the Airport Commission for funding projected annual maintenance costs. The Arts Commission and Airport will enter into an annual MOU for the use of these annually allocated funds.

Pros and Cons of the MOU:

I believe that this is an equitable arrangement. Capital funds are one-time funding. Maintenance is forever. Please look at the comparison of the Art Commission's reduction in Art Enrichment funds vs. what the Airport might be projected to spend on maintenance over 10 years (assuming an ongoing expenditure of \$150,000 annually) on the attached spread sheet.. Please note that the \$150,000 figure is the budget figure for FY 07/08 and FY 08/09. For the sake of this demonstration, I projected this figure out over 10 years to show what the Airport's obligation might total over time. In fact, this figure can be expected to fluctuate annually depending on what the Arts Commission anticipates as its conservation needs in any given year.

The main negative in the MOU is the decrease from the full 2% in Art Enrichment funding we could demand under the ordinance. Concern has been expressed that other departments might use this precedent as an argument for decreasing their AE obligation. I would argue that while other departments might want to reduce their art enrichment, few, if any, can provide the same benefits as a "trade". The Airport is unique from other departments for the following reasons:

- The Airport predictably engages in major capital projects every 10 years or so. As a result, it has an ever increasing collection of artwork in need of maintenance.
- The Airport has the most valuable collection in the city outside of the fine arts museums, thereby requiring an even higher responsibility for stewardship of these assets.
- As a revenue department, the Airport can afford to commit to allocating operating funds to the maintenance of its collection that other departments cannot.
- The Airport Museum and Exhibition program is an accredited museum. As such, the Airport has qualified personnel to attend to the maintenance of the collection, and to assist the Arts Commission in developing the annual maintenance plan.

The main advantage of the MOU is that it commits the Airport to taking financial responsibility for maintaining its collection, and makes the Airport and Arts Commission partners in developing and executing an annual plan based on the needs of the collection. It provides reliable, ongoing funding that never has been available for maintenance, and for which there is no other source. At the same time Art Enrichment, while less than the full 2% mandated by the ordinance, nonetheless exceeds the 1.5% percentage we have historically received from the Airport. The proposed agreement would seem to ensure that the Arts Commission will be able to continue to acquire outstanding works of art for the Airport, and have the means of protecting and maintaining this important asset.

Legal Requirements of the Ordinance

In order for the Airport to reduce the flat 2% AE requirement, they must, in accordance with the ordinance, submit a letter to the Arts Commission stating 2% is an inappropriate allocation. As per the ordinance, if the two parties cannot agree on the allocation, the matter must be submitted to the mayor for resolution. It is my understanding that the Airport's attorney is preparing this letter..

The steps to approving the MOU as drafted include first approving the Airport's request to reduce the 2% art enrichment allocation from the bond funds as per the MOU. Then the Commission can approve the MOU.

Recommendation:

I recommend approval of this MOU.

### Summary of Proposed Formulas

<b>Admin. Code Requirement for Art Enrichment:</b>	Total Gross Estimated Construction Costs	2%
<b>MOU Proposal</b>	First \$100 million	2%
	Next \$100 million (up to \$200 million total)	1.75%
	Next \$800 million (up to \$1 billion)	1.50%
	Costs in excess of \$1 billion	1%

### Example of Impact of Proposed Formulas on Construction Projects

T-2 Comparison of Art Enrichment Funding Formulas				
	Flat 2% of Construction Cost Funding			
	Construction Cost:	AE @ flat 2 %	Maintenance @ 5%, if funding source eligible	Annual Maintenance allocation if principle paid out over 10 yrs.
2%	\$220,000,000	\$4,400,000	\$176,000	\$17,600

	MOU Proposal w/sliding scale			
		Total AE	Airport proposed maintenance budget for FY 08/09 from operating costs	Projected cost of maintenance over 10 yrs. at rate of \$150,000 per annum
2%	\$100,000,000	\$2,000,000		
1.75%	\$100,000,000	\$1,750,000		
1.50%	\$20,000,000	\$300,000		
1%				
Total Construction	\$220,000,000	\$4,050,000	\$150,000	\$1,500,000
Difference between flat 2% and MOU proposal in calculating AE	\$0	\$350,000		



Example Calculation for \$500 Million Construction Project				
	Flat 2% of Construction Cost Funding			
	Construction Cost:	AE @ flat 2 %	Maintenance @ 5%, if funding source eligible	Annual Maintenance allocation if paid out over 10 yrs.
	\$500,000,000	\$10,000,000	<b>\$400,000</b>	\$40,000 annually
	<b>MOU Proposal Porposal w/sliding scale</b>			
		Total AE	Airport proposed maintenance budget for FY 08/09 from operating costs	Projected cost of maintenance over 10 yrs. at rate of \$150,000 per annum
2%	\$100,000,000	\$2,000,000		
1.75%	\$100,000,000	\$1,750,000		
1.50%	\$300,000,000	\$4,500,000		
1%				
Total Construction	\$500,000,000	\$8,250,000	\$150,000	\$1,500,000
Difference between flat 2% and MOU proposal in calculating AE	\$0	<b>\$1,750,000</b>		

Breakdown of \$150,000 annual maintenance allocation for FY 07/08 & 08/09	Routine maintenance; performed by Airport staff; charged at rate of one FTE:	Facilities fund for changing light bulbs, minor repairs, etc.	Estimated funding to Arts Commission from operating budget for conservation
	\$70,000	\$50,000	\$30,000

**MEMORANDUM OF UNDERSTANDING BETWEEN  
THE AIRPORT COMMISSION AND  
THE ARTS COMMISSION OF  
THE CITY AND COUNTY OF SAN FRANCISCO**

This MEMORANDUM OF UNDERSTANDING (this "MOU") dated May 1, 2008, constitutes a mutual agreement between the AIRPORT COMMISSION and the ARTS COMMISSION of the City and County of San Francisco (the "City"), for the purposes of defining the working relationship and responsibilities of each department.

**Background**

In accordance with Section 4.115 of the City Charter, the Airport Commission has charge of the construction, management, supervision, maintenance, extension, operation, use and control of all property and assets located at the San Francisco International Airport (the "Airport"), including the exclusive authority to plan and issue revenue bonds for airport-related purposes, subject to Board of Supervisors approval.

In accordance with Section 5.103 of the City Charter, the Arts Commission is required, among other things, to approve the designs for all public structures; to approve the design and location of all works of art before they are acquired, transferred or sold by the City, or are placed upon or removed from City property; to maintain and keep an inventory of works of art owned by the City; and to maintain the works of art owned by the City.

In connection with the Airport Commission's Near Term Master Plan (the "NTMP"), the Airport and Arts Commissions previously entered into a Memorandum of Understanding dated 1995 (the "Prior MOU") to define their respective responsibilities in connection with the NTMP. After completion of the NTMP and several years without significant new construction projects at the Airport, the Airport Commission is now preparing to undertake several new large capital projects as part of its Domestic Terminal Redevelopment Plan and updated five-year capital plan, all of which will require coordination and cooperation between the Airport and Arts Commissions. Accordingly, this MOU is intended to supersede the Prior MOU.

This MOU is made in recognition of the requirements of the Federal Aviation Administration's ("FAA") Final Policy and Procedures Concerning the Use of Airport Revenue (the "Revenue Diversion Policy") and the 1981 Settlement Agreement between the City, the Airport Commission and the major airlines serving the Airport.

In recognition of the foregoing, the Airport and Arts Commissions have agreed to the following provisions relative to the acquisition and maintenance of works of art for the Airport.

**I. General Administrative Procedures**

Both the Arts Commission and the Airport Commission agree to follow the procedures below:

**A. Application of the Agreement**

The application of the Agreement shall be for Art Enrichment and Maintenance Expenses from July 1, 2007 to June 30, 2017.

**B. Commitment to Maintain the Airport Art Collection**

The Airport Commission will maintain the art collection at the Airport as provided in Section V.A., including entering into a separate memorandum of understanding with the Arts Commission for direct charges for the annual maintenance costs described in Section V.A.4. The Airport Commission will also fund the salary and fringe benefits of an Assistant Museum Registrar located at the Airport to assist, among other things, in supervising and performing the maintenance of the art collection. The maintenance and compensation costs described in this Section are hereinafter referred to as "Maintenance Expenses".

**C. Maintenance Endowment**

In accordance with the Section 3.19 of the Administrative Code, 5% of the art enrichment allocation of Capital Improvement Projects may be used for maintenance where the funding source allows, and may furthermore be placed in an interest bearing account. To that end, during the NTMP, the Airport established a fund referred to herein as the "Airport Art Endowment Fund" from eligible art enrichment funds generated by taxable NTMP Airport revenue bonds, and annually makes available the interest earned from that Fund to the Arts Commission for the purposes of maintaining the Airport Art Collection.

**D. Art Enrichment Funds**

1. Calculation of Contributions: In accordance with Section 3.19 of the Administrative Code, funds for art enrichment will be calculated on a project by project basis, at a declining percentage of the total gross estimated (not final) construction costs (as estimated at the completion of construction documents and application for Phase III approval from the Arts Commission Civic Design Review Committee) of each eligible capital improvement project (a "Project") based on the following tiers:

<u>Total Gross Estimated Construction Costs of Each Eligible Capital Improvement Project</u>	<u>Art Enrichment Percentage</u>
First \$100 million of costs	2.00%
Next \$100 million of costs (up to \$200 million total)	1.75%
Next \$800 million of costs (up to \$1 billion total)	1.50%
Costs in excess of \$1 billion	1.00%

Example of Calculation: as an illustration, the art enrichment contribution for a hypothetical eligible capital improvement project with estimated gross construction costs of \$500 million would be equal to \$8,250,000, calculated as follows:

<u>Total Gross Estimated Construction Costs of Hypothetical \$500 Million Project</u>	<u>Art Enrichment Funds</u>
2.00% of first \$100 million of costs	\$2,000,000
1.75% of next \$100 million of costs	1,750,000
1.50% of next \$300 million of costs	<u>4,500,000</u>
Project Total	\$8,250,000



2. Art Enrichment Survey Form: Prior to being scheduled for Civic Design Review at the Arts Commission, the Airport shall submit a completed Art Enrichment Survey form and make contact with the Public Art Staff regarding each Project.

## **II. Accounting Procedures**

### **A. Direct Charge Account**

Upon appropriation and availability of bond proceeds for each eligible Project, the Airport Commission will set up a direct charge account for the art enrichment funds relating to such Project. The Arts Commission will approve and pay all art enrichment related costs (other than maintenance) out of this account.

### **B. Annual Memorandum of Understanding**

The Airport Commission will enter into a separate memorandum of understanding with the Art Commission for direct charges for the annual maintenance costs (per Section V.A. hereof).

### **C. Separate Accounting for Bond and Operating Funds**

The Arts Commission will maintain separate accounting of the use of the following Airport funds:

1. Art Enrichment (Bond Funds): Funds comprising the Art Enrichment contribution provided from bond proceeds or other Airport sources in accordance with Administrative Code provisions and the agreed-upon percentages of the estimated construction costs of eligible Projects set forth above. Bond proceeds may be used in accordance with Section 3.19 of the Administrative Code only for art acquisition costs that are properly chargeable to the capital account of the facilities for accounting purposes and not for maintenance or operating costs.
2. Maintenance (Operating Funds): Funds provided by the Airport from operating funds allocated through an annual budget request submitted by the Arts Commission to the Airport through the Airport Staff Liaison by October 1 of each fiscal year shall be used for maintenance, conservation, relocation and removal of artwork, including Airport and Arts Commission staff time associated with coordinating, overseeing and/or performing the work.
3. Maintenance (Endowment Interest Earnings): Interest earned from the Airport Art Endowment Fund each fiscal year shall be deposited into a direct charge account for maintenance of the Airport art collection and made available to the Arts Commission at the beginning of the following fiscal year (i.e. interest earned in FY 06/07 shall be deposited at the beginning of FY 07/08).

### **D. Annual Summary of Expenditures**

The Arts Commission will maintain accurate records of all expenditures of Airport funds and maintain files with copies of all contract agreements, contract payments, purchase orders and other invoices and expenditures which shall be

provided to the Airport upon request. The Arts Commission shall keep an accurate record of which Airport bond proceeds are used for the purchase of each work of art. On or before June 30 of each fiscal year, the Arts Commission will provide the Airport with an annual summary statement of all such expenditures.

**E. Jurisdiction; Use of Funds from the Sale of Artwork**

In accordance with Sections 4.115 and 5.103 of the City Charter and the FAA's Revenue Diversion Policy, all art acquisitions using Airport funds are properties of the City under joint jurisdiction of the Airport and Arts Commissions. All proceeds from any sale or auction of artwork at the Airport shall be distributed as follows:

1. If the artwork was acquired with the proceeds of tax-exempt Airport revenue bonds and (a) such bonds are still outstanding on the sale date, (b) such bonds have been refunded and the refunding bonds are still outstanding, or (b) the Airport and Arts Commissions cannot determine whether such bonds are still outstanding, then an amount equal to the original purchase price of the artwork shall be deposited into a direct charge account and used to purchase artwork at the Airport per Sections II.A. and II.C.1. above. If the bonds are no longer outstanding or were taxable bonds, no deposit is necessary under this paragraph.
2. Any payment due the artist under the California Resale Royalties Act shall be paid to the artist.
3. Any remaining amount shall be credited to the Airport Art Endowment Fund and expended per Section II.C.3. above.

**F. Annual Inventory**

On or before June 30 of each fiscal year, the Arts Commission will provide the Airport with an inventory of all art objects acquired by the Art Commission for the Airport. This inventory shall represent a part of the Airport's fixed assets inventory list. Likewise, the Arts Commission will provide the Airport with documentation related to any artwork that the Arts Commission has de-accessioned.

**III. Coordination, Cooperation, and Communication**

The Airport and Arts Commissions will continue to work together in the spirit of mutual cooperation to acquire outstanding artworks for the Airport and to ensure the coordination of efforts to maintain and conserve the collection. The Staff Liaisons and the Airport Art Steering Committee facilitate continued good communication and coordination for the art enrichment program.

**A. Staff Liaisons**

1. Airport Staff Liaison: The Airport Director shall appoint an Airport Staff Liaison to facilitate communication between staff of the Airport and Arts Commissions and to help facilitate the Arts Commission's work at the Airport.
2. Arts Commission Staff Liaison: The Public Art Director shall appoint the Arts Commission staff liaison and project manager for the Airport.

## **B. Airport Art Steering Committee (AASC)**

### **1. Composition:**

The Airport Art Steering Committee will be composed of six to eight members: half of the representatives appointed by the Airport Commission and half appointed by the Arts Commission.

### **2. Purpose, Goals and Objectives**

a. Purpose: The purpose of the Airport Art Steering Committee is to develop policy and make recommendations for the Art Enrichment Program at the Airport. The scope of the committee's purview includes both the existing collection and new art enrichment projects. Steering Committee recommendations for the purchase or commissioning of new artwork shall be approved by the Arts and Airport Commissions as outlined in this agreement.

b. Goals: To promote an art enrichment program for the airport that meets the following criteria:

- Results in an art program/collection of the highest aesthetic standards
- Provides enjoyment for the Airport visitor.
- Functions within the Airport's operational requirements
- Enhances the national and international prestige of the Airport and the City.

c. Objectives:

- i. To develop, review and revise as necessary policy and program procedure guidelines relative to the permanent art collection at the Airport.
- ii. To oversee the execution of the art acquisition component of the Airport Commission's Domestic Terminal Redevelopment Plan and applicable five-year capital plans, and to assist in updating such plans or undertake the creation of a new art master plan as necessary:
  - To review and approve planning objectives.
  - To review drafts of art master planning documents and comment as necessary.
  - To present and support adoption of all of the above to the Airport and Art Commissions.
- iii. To oversee the commissioning of new artworks:
  - To review and approve recommended locations for artwork installations.
  - To review and approve project guidelines and budget.



- Review selection panel recommendations and recommend approval to respective commissions.
- Review and approve artist proposals.
- To promote and support Committee recommendations to Arts and Airport Commissions.

iv. To provide ongoing stewardship of the Airport collection, including but not limited to:

- Ongoing evaluation of the collection.
- Review and approval of recommendations regarding works to be de-accessioned and/or re-sited.

d. AASC Meeting Agenda and Minutes: The Arts Commission will provide the Airport Commission Secretary with copies of all AASC meeting agendas and minutes.

#### **IV. Selection/Commissioning and De-accessioning of Artwork**

##### **A. Artist/Artwork Selection**

The selection of artists and/or artwork will be carried out in accordance with the Art Commission's Policies and Guidelines for the Civic Art Collection.

##### **B. Artist Selection Panel Representation**

In accordance with the Arts Commission's guidelines, the Arts Commission shall appoint all guest members of artist selection panels. Selection panels for Airport projects shall be comprised of the following voting members:

- 1 member representing the Airport from the Airport Art Steering Committee.
- 1 member representing the Arts Commission.
- Up to 3 guest arts professionals.
- At the discretion of the Arts Commission, 1 member of the project architectural team may be appointed.

##### **C. Review and Approval of Selected Artists, Art Proposals, Direct Art Purchases, and Locations for Artwork**

###### **1. Artist Selection**

Artists recommended by Selection Panels for design contracts will be submitted to the Arts Commission for approval.

###### **2. Artists' Project Proposals**

Artists' project proposals will be reviewed and approved by the AASC prior to being submitted to the Arts Commissions for similar approval. At the completion of design development, proposals will be submitted to the Airport Commission for final approval prior to the Arts Commission commissioning fabrication of the artwork.

###### **3. Approval of Direct Purchase of Artwork**

All artwork proposed for acquisition through direct purchase for the Airport will be reviewed and approved by the AASC prior to being submitted to the Airport and Arts Commissions for approval.

**4. Proposed Gifts**

- a. Proposed gifts of artwork to the Airport will be considered in accordance with the Arts Commissions' Gift Policy, incorporated in its Policies and Guidelines for the Civic Art Collection. In accordance with those policies, these special conditions shall apply for gifts of art proposed for the Airport:
  - The proposed artwork should be within the focus of the Airport's collection, which is defined as a collection of contemporary fine art (1960 to present) by artists of recognized reputation. The collection emphasis is on the representation of Bay Area artists.
  - Priorities for acquisition, as defined in the Assessment and Recommendations Report (1995) prepared by Katherine Holland and Karen Tsujimoto (or any updated or subsequent assessment evaluation approved by the AASC and the Arts Commission) shall apply when considering the acceptance of gifts for the collection at the Airport.
  - Special care shall be given to determining whether or not there is an appropriate site for installation of the artwork and whether or not the artwork can be maintained within the Airport environment and within available resources.
- b. The AASC will review all proposals for gifts of art to be sited at the Airport and make a recommendation to either accept or decline the gift to the Visual Arts Committee of the Arts Commission. If the Visual Arts Committee recommends acceptance of the gift, the proposal will be submitted to the Airport Commission for approval prior to the item being submitted to the full Arts Commission for acceptance by Resolution.

**5. Site Approval**

Proposed sites for new acquisitions shall be submitted to the AASC, the Arts Commission, and the Airport's Design Review Committee for approval.

**6. Final Acceptance**

The Arts Commission will review and approve completed and/or installed art prior to final acceptance of the artwork into the City's Civic Art Collection.

**D. Removal, Relocation and/or De-accessioning of Artwork**

1. **Airport Remodeling or Operational Changes Requiring Relocation or Storage of Artwork.**

Airport employees involved in planning or design shall initiate early contact with the Airport Staff Liaison to ensure proper coordination with the Arts Commission for the removal and relocation of artwork. Proposed remodeling that will require the removal of major artworks, impair the visibility of the artwork, or otherwise affect the relationship of the artwork to the site, will first be submitted to the AASC for review and recommendation prior to being submitted to the Arts Commission for approval. The Arts Commission will make a good faith effort to respond to a request by the Airport to relocate artwork in a timely manner.

Most relocation and/or storage of artwork necessitated by Airport remodeling will be handled on an Airport/Arts Commission staff level, and executed by the Airport Museums staff as part of routine maintenance.

**2. Permanent Removal, Alteration, Destruction and/or De-accessioning of Artwork**

Permanent removal, alteration, destruction or de-accessioning of artwork will be reviewed and approved by the AASC, prior to submission to the Arts Commission in accordance with Section 7, Removal, Alteration, Destruction and De-accessioning Policies and Procedures of the Arts Commission's Policies and Guidelines for the Civic Art Collection, and in accordance with the relevant sections of the City Charter, Administrative Code, and state and federal law.

**3. Approval of Sites for Relocated Artwork**

The Arts Commission shall submit proposed relocation sites for displaced artwork to the Airport's Design Review Committee prior to proceeding with relocation. Relocation of major artwork, where the removal or relocation will have a significant impact on either the artwork or the new proposed site will also be submitted to the AASC for its review and recommendation.

**4. Cost of Art Removal, Relocation and Storage**

The expense of removal, transporting, relocating and/or storing artwork, or any other related expenses, including Arts Commission administrative costs incurred as a result of Airport remodeling that necessitates the removal of artwork, will be borne by the Airport and will be incorporated in the Airport's Capital Plan. The Arts Commission shall submit to the Airport a written request with copies of documentation detailing the costs to be reimbursed.

**V. Maintenance**

**A. Types of Maintenance**

There are three major types of maintenance needs for the art collection at the Airport:

**1. Repair, Replacement, or Improvement of Artwork's Installation:**

This includes repair or replacement of cases, framing, installation barriers, etc.



These improvements will be made by Airport staff and funded through the Airport's facilities maintenance budget. The Airport staff will get the approval of the Arts Commission prior to making any repairs or replacements of cases, framing or installation that changes or differs from the original.

**2. Routine Maintenance:** This includes dusting of artwork and Plexiglas cases, (including overhead artwork requiring the use of a mechanical lift to reach), cleaning glass barriers and the floor behind the barriers, changing light bulbs, and other tasks that require appropriate education, experience and/or technical skill, but do not require the services of a fine art conservator, the original artist, or the specialized service of another outside contractor. This work will be managed and preformed by Airport staff and funded through the Airport's facilities maintenance and operating budget. The Airport Commission will ensure that all personnel performing maintenance on the Artwork are qualified for the level of work being performed.

**3. Storage:** This includes long- and short-term storage for artworks removed from display due to Airport remodeling or other reasons. The Airport will provide storage for artworks in its collection without charge to the Arts Commission.

**4. Major Cleaning, Repair or Conservation:** This is work requiring specialized equipment and/or expertise; professional inspection of artwork to determine when maintenance or conservation is necessary or work requiring contact with the artist. This work will be managed by the Arts Commission and will be included in an annual budget request to be submitted by the Arts Commission to the Airport through the Airport Staff Liaison by October 1 of each fiscal year. A separate memorandum of understanding for the work order will executed for each fiscal year.

## **B. Maintenance Responsibilities and Procedures**

**1. Maintenance Plan, Inspection and Reporting:** The Arts Commission will conduct a formal inspection of the collection on an annual basis. The report from this inspection will identify ongoing maintenance needs as well as maintenance and conservation projects. The Arts Commission and Airport staff will develop an annual maintenance plan that will be the basis for the annual budget request submitted to the Airport Commission through the Airport Staff Liaison by October 1 of each fiscal year.

**2. Daily Maintenance:** Airport staff will oversee the daily maintenance of the Collection and will follow through with the maintenance as provided in Sections V.A.1 and 2 above. Any larger problem with the Artwork will be brought to the Art Commission's attention as soon as it is identified, in order to be addressed as provided in Section V.A.4 above.

**3. Records:** All pertinent records, artist files, condition reports, maintenance records and conservation reports will be kept by the Arts Commission. Copies of these documents will be provided to the Airport Commission upon request.

4. **Vendor Contracts:** The Airport and Arts Commission will contract directly with vendors for repair, replacement, cleaning, maintenance or improvement of artwork as-needed.

5. **Notification:**

- a. The Arts Commission will notify the Airport Staff Liaison, Airport Duty Manager and, in the case where work is scheduled as part of Airport construction, the Project Manager, in advance of scheduling any site work such as installation, removal, relocation and/or maintenance of art.
- b. The Airport Staff Liaison will assist the Arts Commission as needed in notifying the necessary department(s) or personnel at the Airport of any work scheduled by the Arts Commission.
- c. The Airport Staff Liaison is responsible for notifying the Arts Commission of any damage, problems, missing plaques, etc. associated with the Airport collection.

IN WITNESS WHEREOF, the Airport Commission and the Arts Commission have each caused this Memorandum of Understanding to be executed by their duly authorized representatives as of the dates set forth below.

\_\_\_\_\_  
John L. Martin  
Airport Director

Date \_\_\_\_\_

\_\_\_\_\_  
Luis Cancel  
Director of Cultural Affairs

Date \_\_\_\_\_



# San Francisco Arts Commission

TEXT ONLY:



PRINT:



TEXT SIZE:



June 18, 2008

## VISUAL ARTS COMMITTEE

Wednesday, June 18, 2008

3:00 p.m.

25 Van Ness Avenue, Suite 70

DOCUMENTS DEPT.

JUN 16 2008

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### Agenda

#### 1. Consent

1. Motion to authorize the Director of Cultural Affairs to enter into contract with Thomas Swan Sign Inc. in an amount not to exceed \$13,000 to store, transport and install twenty-seven porcelain enamel photographic panels by artist Catherine Wagner on a natatorium wall of the Sava Pool facility at Larsen Park.

2. Motion to approve a series of seven murals on roll down metal gates in front of the following businesses along the 24th Street corridor; La Espiga De Oro, Lo Cost Meats, Casa Lucas Market and Mani Vanh Thai Restaurant. Lead artists Eli Lippert, Fred Alvarado and Catalina Gonzalez will work with youth from the Urban Youth Arts Program and the Mission Girls Mural Project. Painting will commence in early July, 2008 and be complete by late August, 2008.

#### 2. Gallery - 155 Grove Street exhibition

*Dana Hemenway*

Presentation on the next 155 Grove Street installation by artist Jacqueline Gordon.

**Motion:** Motion to approve artist honorarium in the amount of \$500 for artist Jacqueline Gordon for her installation at 155 Grove Street to be installed July 18, 2009.

#### 3. Gallery - City Hall exhibition

*Dana Hemenway*

Presentation on the next City Hall exhibition, titled *18 Months*, in collaboration with the local arts organizations PhotoAlliance.

#### 4. San Francisco International Airport

*Susan Pontious*

Presentation on the revised proposal by artist Clare Rojas for boarding area G gate room wall at the San Francisco International Airport.

**Motion:** Motion to approve the revised proposal by Clare Rojas for boarding area G gate room wall at the San Francisco International Airport, which includes a faux molding and picture hanging hook.

5. **San Francisco International Airport - Terminal Two**

*Susan Pontious*

Presentation on the public art program plan for Terminal Two of the San Francisco International Airport.

**Motion:** Motion to approve the public art program plan for Terminal Two of the San Francisco International Airport.

6. **San Francisco International Airport - Secure Connector**

*Susan Pontious*

Presentation on the three proposals by artists Linda Beaumont, Stephen Galloway, and Bob Zoell for the secure connector at the San Francisco International Airport.

**Motion:** Motion to approve the selection panel's recommendation of the proposal of either Linda Beaumont, Stephen Galloway, or Bob Zoell for the secure connector at San Francisco International Airport, and authorization for the Director of Cultural Affairs to enter into an agreement with the selected artist for up to \$200,000 to design, fabricate and transport their artwork for the Airport, pending Airport Commission approval of the design.

7. **San Francisco General Hospital**

*Susan Pontious*

Staff report

Presentation on the public art program plan for San Francisco General Hospital.

**Motion:** Motion to approve the public art program plan for General Hospital.

8. **Art on Market Street Program**

*Judy Moran*

Staff report

Presentation of artwork proposals for the Art on Market Street 2008/2009 Program.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with one or more of the artists Jaime Cortez, Kota Ezawa or the artist team of Brianna Miller and Thien Pham for the development and implementation of a kiosk poster project with auxiliary programming for the Art on Market Street 2008/2009 Program for a contract amount not to exceed \$18,000 for each selected artist.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with the artist team Rebar for the development and implementation of a temporary art project for the Art on Market Street 2008/2009 Program for a contract amount not to exceed \$25,000.

9. **Central Subway**

*Judy Moran*

Update of project artist selection and public outreach process.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract for an amount not to exceed \$10,000 with consultant Francis Wong to provide community outreach services for the Central Subway Public Art Program.

10. **Broadway Streetscape**

*Tonia Macneil*

Staff report

Presentation of the final template for the sidewalk text portion of Brian Goggin's *Language of the Birds*.

**Motion:** Motion to approve final template for the text installation at Broadway Plaza for artist Brian Goggin's *Language of the Birds*.

11. **Installation Design for *Whales* Sculpture at CCSF**

*Allison Cummings*

Staff report

Report on the proposed conceptual plan for the installation of Robert Howard's *Whales* sculpture at the Ocean campus of City College San Francisco.

**Motion:** Motion to approve the design in concept by RHAA Landscape Architects for the installation of Robert Howard's *Whales* sculpture at the Ocean Campus of City College San Francisco.

12. **New Business**

13. **Old Business**

14. **Adjournment**

MC 6/12/2008

Notices

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102 during regular business hours. INFO: Mary Chou (415) 252-3215.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100 - 2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness, Suite 220, San



Francisco, CA 94102 - telephone (415) 252-3100, fax (415) 252-3112 and <http://www.sfgov.org/ethics>.

#### KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby, Jr. by mail to Interim Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415 554 7724; by fax at 415 554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).

Citizens interested in obtaining a free copy of the Sunshine Ordinance can request a copy from Mr. Darby or by printing Chapter 67 of the San Francisco Administrative Code on the Internet, <http://www.sfgov.org/sunshine/>.

**Precita Eyes Mural Arts Center**  
**Mission Girls Mural Project**  
**Project leader: Catalina Gonzalez**

Two Murals measuring 8.5'x 25' each.

**Image 1.**

**Theme: Thailand**

**Images:** Temple/spirit house, a Thailand Flag flying in the wind, ornate Spirit House with chariot horse Ryder running through a flower. Two female cultural dancers one stares looking out to viewer the other looks to the side. A male dancer with a Thailand mask is dancing with map of Thailand behind him a local tiger looks through the map.

**Image #2**

**Theme: Thailand**

**Images:** USA breaks borders represented by chains and hands, immigrants they are like us from a tropical landscape of beautiful waters and green grasses sandy beaches with palm trees blowing in the wind. From fields of rice the local farmers cultivate the earth and make offerings to the spirit house an image of a local flower behind the spirit house. Elephants roam the land with local bird riders viewing the green water and large rock formations as they travel across the land.

### Casa Lucas Market Roll Down.

This mural was designed by students of the Precita Eyes Urban Youth Arts program. The Design is based on the service that Casa Lucas provides as a produce market and the hope for a sustainable lifestyle. On the far left of the design you see a farmer struggling with mechanical arms that spring forth from a giant yellow tractor. The farmer is struggling with technology that will either help or hurt his livelihood. The mechanical arms coiled in vines come from a defunct tractor that acts as a makeshift vegetable garden. Next to the tractor is a person working the land in his back yard. A backyard filled with fruits, vegetables, a hen, and a scarecrow. The urban farmer's head is exploding with the idea of eating healthy produce.

### Lo Cost Meats Roll Down

Being a meat market it was the idea of the students of Precita Eyes Urban Youth Arts Program to create an animal heaven in respect of the animals and food that our community strives off of. This depiction of a cow, a pig, a chicken and a fish, each one representing a staple meat in our diets is set in the clouds and includes a greek style facade and pedestools honoring each animal and to create a more heavenly fell overall.

### La Despiga De Oro Roll Down

This mural for the restaurant La Despiga De Oro was created to incorporate the roots of the main ingredient used in their food, maiz. To show this the Urban Youth Arts Program students have created a corn field with a giant corn plant in the front, with the sun growing out of the top of the corn plant to represent literally "la despiga de oro" which is the tip of the plant where the corn appears like gold. Next to the field is a giant eagle, which is also a prominent aspect of laitno and mission culture and is a sign of strength.



Date: 6/10/08

To: Visual Arts Committee

From: Susan Pontious

Re: General Hospital Public Art Program Outline

The plan for the public art program at General Hospital has been further developed based on input from the VAC at the June meeting, and further meetings with both the project architects and Kathy Jung, the project manager from the hospital. The attached plan describes project areas and budgets. While I would expect that there will be further refinement of the project descriptions and budgets as the program develops, I am seeking general approval of the plan so that we can move forward with advertising the opportunities and identifying a qualified artist pool for these projects.

## **General Hospital Public Art Program Outline**

Susan Pontious

6/10/08

### **Project Description:**

The project involves building a new building on the west lawn of the existing SFGH campus. The new facility will house 284 patient beds, as well as surgical and other acute care functions. The building is nine stories, with two basement stories and seven stories above ground.

The building design by Fong and Chan Architects features a circular formed building that sets on a three story rectangular base (two stories are sub-grade). Patient rooms are located around the perimeter of floors 2-7, with nursing and other functions located in the interior of the building. Due to the dual impact of the constraints of both the site and the budget, the building is tightly packed with its programmatic requirements, and provides limited opportunities in the form of un-programmed space.

### **Project Budget:**

According to Ron Alameida, project manager, the construction cost of the building is estimated to be @353,000,000 in 2007 dollars. He has estimated art enrichment based on 2% to be \$5,500,000. Using this figure, we would apply our budget percentages as follows

Design, Fabrication and Installation of Artwork:	\$5,365,600
Maintenance:	\$ 282,400
Administration:	\$1,412,000
Total:	\$7,060,000

### **Schedule:**

To meet the State mandate, the building must open by 2013, but the city is trying to negotiate a two year extension to that date. The bond measure is scheduled to go to the voters November, 2008, by which time Design Development of the project is scheduled to be complete. This aggressive timeline forces the Arts Commission to make some decisions very quickly regarding the art program, particularly where we want artists to have any direct involvement with the design process, or where the inclusion of artwork will require structural reinforcement. It should be noted that even hanging 2-dimensional art like paintings or prints requires forethought as OSHPD, the state regulatory agency, requires structural reinforcement for hanging anything heavier than 20 lbs. on the wall.

According to the current building design schedule, the following dates dictate the schedule that our planning and commissioning process must parallel:

- Arts Commission Civic Design Approval, Phase 2 (Design Development): 5/29/08
- Arts Commission Civic Design Approval Phase 3 (Construction Documents) 12/11/08
- Design Development, Interior Finishes Elements: 5/22/08-7/10/08
- Finalize Design Development: 10/23/08
- Structural Package Development: 10/31/07-12/30/09
- Building Package Development: 11/20/08-10/22/09
- Construction bid period: 2/23/11-4/6/11
- Construction: 4/6/11-7/9/14
- Building opening: 12/31/14

### **Project Goals:**

- 1     **Develop an art program for the acquisition of new work that serves patients, visitors and staff by enhancing the therapeutic environment and results in an art collection that meets the highest aesthetic standards.**
- 2     **Become a model by using research, experience, and examples from the field to inform innovative and creative responses for developing an art program in a hospital setting.**
- 3     **Evaluate condition and appropriateness existing GH collection, and repair, re-frame works for reinstallation. Refresh the collection throughout the campus with new works as budget allows.**

### **Approach:**

The experience of an acute care hospital is one that finds both patients and their families at their most vulnerable and research indicates that beyond the aesthetic and cultural benefits art usually provides, that a carefully thought out art program can be enormously effective in supporting patients, families and hospital staff. Informed by experience and research in the field, we will be looking for artwork that evokes the beauty and serenity of the natural world through the use of materials, form, light and imagery.

Knowing that art can have such direct impact on the health and well being of the hospital users has shaped what I believe is the Commission's mission for the art program at the hospital. I would emphasize that there is no formula to be followed here, and the adoption of some very literal art prescription would result in a collection that was dead on arrival. Rather we must use the research, examples and experience from the field to focus and prioritize efforts, and to inform and inspire our choices.

### **Summary of Art Opportunities in New Building and Landscape:**

#### **Interior:**

- Main Entry Lobby (single artist or artist team): Artist(s) could create an integrated visual whole in the two story lobby area. Sites of special opportunity include the 2 story atrium and wall behind the reception desk, terrazzo floor, and a backlit glass wall. A walkway on the 2<sup>nd</sup> floor allows an overhead view of the space, and the railing provides another art opportunity.
- Glass or tile mosaic on 35' wall of 2<sup>nd</sup> Fl. Elevator lobby: An artwork here provides an entry statement to the maternity and pediatric floor.
- Backlit curved glass wall at exit of elevator lobbies on floors 3-7: and exterior court glass walls on floors 3-7: The architectural design provides a number of opportunities for the integrated use of art glass, which is unsurpassed as a medium for providing an exquisite quality of light and color. Artists can use of both traditional and modern techniques for virtually unlimited expression of imagery and/or texture. The potential use of the glass in the light wells that penetrate the six patient floors, as well an interior backlit glass wall at the entrance of the patient floors provides an opportunity for both a unified visual theme, as well as distinctive identity for each floor. The additional opportunities provided by the backlit glass wall in the lobby, glass railing and connector bridge, and glass windows in the interior stairwells make the use of glass by artists a unifying creative theme for the building
- Flooring design marking each quadrant on floors 2-7: There is little opportunity to provide artwork in the patient room areas, but the linoleum flooring provides an opportunity to give a visual identity to each nursing quadrant.



- Glass Bridge to existing hospital: This major connector provides an opportunity for glass that could have a visual impact both during the day and at night.
- Purchased artwork for admitting areas, waiting areas, consultation rooms, and other locations:

Exterior:

- Sculpture for center of vehicular turn around at main entry: This is an opportunity to create a signature piece marking the entry of the hospital.
- 7<sup>th</sup> floor Roof garden sculptures: one or two sculptures would provide focal points to this area.
- Plaza between new and existing building (possibly stairwell windows, sculpture, paving, seating): There are a number of opportunities here, including visually connecting with the entry lobby.
- Potrero St. entry , walkway on south side of building; (entry sculpture, retaining wall outside of surgery waiting room)
- Pocket garden (s) not budgeted at this time.

Existing Collection and Other Campus Buildings:

Repair, reframe, re-fresh existing collection:

Estimated Budget for Each Project Area:

Entry Lobby; floor, 2-story wall, glass wall	\$360,700
2nd floor elevator lobby wall mosaic	\$138,800
Curved glass; fl. 3-7	\$125,000
Exterior courtyard glass (14 walls)	\$729,000
Floor design; Floors 2, 4-7	\$165,000
Glass bridge to old building	\$200,000
purchased 2-D for waiting rooms, etc.; est. 123 artworks, framed, installed @ \$5K ea.	\$615,000
Entry sculpture	\$1,000,000
Roof garden sculpture	\$200,000
Plaza	\$500,000
Potrero St. entry, side walkway	\$325,000
Repair, refresh existing collection	\$470,540
<b>Total Budgeted:</b>	<b>\$4,829,040</b>
Contingency	\$536,560
<b>Project total:</b>	<b>\$5,365,600</b>
<b>Total AE</b>	<b>\$5,365,600</b>
Balance:	\$0

## **Summary of Research from the Field:**

### Evidence Based Criteria:

The current practice in commissioning and purchasing art for hospitals is strongly influenced by what is referred to in the hospital field as evidence-based design, which is defined as the purposeful and methodical attempt to make decisions using the best available research.

There have been several studies using evidence-based design to measure the impact of art on the clinical and behavioral outcomes of patients in hospital settings. The most significant of these studies was conducted in Sweden by Roger Ulrich, who is currently a fellow at the Center for Health Systems and Design at Texas A&M University. In this study, he found that heart surgery patients in an ICU who were shown scenes of nature with water, trees, and high depth of field showed less anxiety, suffered less intense pain, and required lower strength medication than those who were shown abstract scenes or no image at all. The findings and subsequent recommendations Roger Ulrich constitute the basis of what is called "evidence based artwork," a concept that has been largely adopted throughout the healthcare industry.

The consulting firm American Art Resources implemented an evidence-based art program in 2002 at the M.D. Anderson Cancer Center in Houston and conducted an evaluation of the program in 2007. The evaluation found that the artwork not only created a less stressful environment for the patients and staff but also helped create a more favorable and nurturing image of the hospital for visitors. Evidence-based design factors in the happiness and well-being of the staff and visitors as well as the patients. There have been other subsequent surveys done of patient and visitor preferences and experience of hospital art conducted by AAR and the firm's practice, along with the writings and national speaking engagements of its principals seem to have largely defined the practice of evidence based art.

While empirical studies are limited (and I have been unable to find any peer evaluation of the validity of their methodology), they are nonetheless convincing enough to be seen as an indicator of best practice in the field. In the June/July 2006 issue of Healthcare Building Ideas, a trade journal that serves the design, construction and maintenance professionals, Jack Reichenthal, President of Hospital CEO Forum, writes: *"...research reveals that the investment made in art to create a therapeutic environment yields substantial benefits. The research definitively proves that patients in recovery from surgery, viewing specific kinds of images, experience reduced stress, lower blood pressure, less discomfort, fewer complications, required less pain medication and experience speedier recoveries...Research reveals that art doesn't just hang on the walls. But who would have thought that it could have such an impact?"*

### What is Evidence Based Art?

Based on the results of their research, Ulrich and Gilpin summarize their recommendations in their book, *Putting Patients First*. Their top suggestions include the following:

- Representational landscapes depicted in warmer seasons, with visual depth and open foreground. Views with low hills and distant mountains are also recommended.
- Waterscapes (calm, non-turbulent)
- Calm weather
- Flowers (familiar, healthy, fresh and in natural settings with open foreground)
- Visual Depth with openness in the immediate foreground
- Figurative art (depicting emotionally positive faces, diverse and leisurely in nature.)

Research cited in the book, *Healing Gardens* (Barnes/Marcus), makes the argument for the positive therapeutic effect of viewing nature. According to this research, artworks that refer to the natural world can be as effective as real landscape in helping hospitalized patients.

It is noted that there is little known (by way of empirical research) on art for special populations, or different ethnicities.)

Other ideas:

In a white paper produced for Harborview Medical Center by the King County Public Art Program, additional ideas were recommended for consideration in designing a hospital environment. These included:

- Use of light as inspiration
- Way-finding, both as landmark and creation of more intimate and private experiences.
- Use of "life stories;" noting that the construction of narratives is what allows us to find our way through life and to give its most difficult moments a sense of meaning. In this category the King County Public Art Program also sites Harborview's collection of art that focuses on ethnic heritage, acknowledging that in times of trouble a sense of one's culture is often an anchor that provides a powerful spiritual balm.
- The beauty of Science; these are artworks that celebrate the scientific passion for humanitarian discovery. An example is Cliff Garten's light fixtures that use the beauty of molecular biology as a source of imagery.

General Hospital Staff Recommendations:

According to the hospital's project manager, Kathy Jung, the hospital staff sees the art program developed for the hospital's Mental Health Rehabilitation Facility (MHRF) as a possible model for the new program for GH. This program, developed by SFAC in 1990, features the following:

- Collection of two-dimensional artwork depicting reality based images of landscapes, still lifes, and positive images of different ethnic groups, interpersonal interaction, and positive activities. This collection, in both the artists and images selected directly reflects the population of the MHRF clients.
- Landscape and waterscape murals on the support columns of the dayrooms that bring nature indoors and de-materialize the heavy columns (David Gordon and Hilda Shum)
- An artist-designed gazebo with seating in the horticulture therapy area (George Gonzales.
- Large lobby mural depicting games of the world (Hilda Shum).
- Outdoor sculpture depicting a diving fish by Hilda Shum; (this artwork is somewhat controversial because some Asian patients find the imagery as one of bad luck)
- Tile mural designed and executed by Johanna Poethig in conjunction with MHRF patients.

Hospital staff also expressed a desire for more architecturally integrated artworks.



## **General Hospital Catalogue of Art Opportunities:**

### **INTERIOR**

#### **Basement 2 (Radiology; Morgue)**

Waiting Rm. (1)

Staff Lounge/conference rooms (3).

Radiology, i.e. X-ray, CT –Scan, Ultrasound, x-ray (9)

#### **Basement 1 (Surgery)**

Surgery Waiting/Reception (1)

Consultation Rooms (2)\*

Staff lounge (1)

#### **First Floor (Emergency)**

Admitting and Registration areas (2)

Pediatric waiting (1)

Main Lobby (atrium/vertical wall)

Staff Lounge (2)

Conference/Consultation Rooms (2)

Consult./quiet Rm. (1)\*

#### **2<sup>nd</sup> Floor (Women's & Children)**

Nurse's stations (4)

Floor

Patient rooms (35; 8 pediatric)

Bridge to existing Hospital

Waiting Room (1)

Family Room (1)

Parent's lounge (1)

Conference Rooms (2)

Social Worker (1)

Play Rm. (1)

#### **3<sup>rd</sup> Floor (ICU)**

Nurse's stations (8)

Floor

Patient rooms (38)

Exterior Courts (2)

Waiting Rooms (2)

Consultation Rooms (2)

Staff Lounge (1)

**4<sup>th</sup> Floor (Step-down)**

Nurse's Stations (6)

Floor

Patient Rooms(45)

Exterior Light Court (2)

Waiting/multi-purpose Rms. (3)

Consultation Rooms/Social Worker (3)

Staff lounge/conference (2)

**5<sup>th</sup> Floor (Medical/Surgery/jail unit)**

Nurse's Stations (4)

Floor

Patient Rooms (45)

Exterior Light Courts (4)

Waiting/multi-purpose Rm (2)

Consultation rooms/Social Worker (5)

Visiting/Interview Rooms (4)

Staff lounge/conference (3)

Glass bridge

**6<sup>th</sup> Floor (Medical/Surgery)**

Nurse's stations (4)

Floor

Patient Rooms (45)

Exterior Light Courts

Waiting/multipurpose Rms. (2) \*

Consultation/social worker (3)

Staff lounge/conference room (3)

**7<sup>th</sup> Floor (Acute Care for Elderly/ Foof Garden/ Conference Ceter**

Nurse's stations (3)

Floor

Patient Rooms (22)

Waiting/multi-purpose rms. (2)

Consultation/Social Worker (2)

Staff Lounges/conference rooms (2)

Conference center \*

Roof Garden \*

**EXTERIOR**

Plaza between old and new buildings

Center of turn around at entrance

Walkway up south side of building; retaining wall outside of surgery waiting room

Stair light well (visible from Potrero)

Pocket park

		Received	Accounts Receivable:
Total AE Allocation:	\$7,060,000	\$100,000	\$6,960,000
Admin:	\$1,412,000		
Maintenance:	\$282,400		
Art	\$5,365,600		

<b>2nd Floor: Maternity/pediatrics</b>	Unit= number or sq. ft.	cost per unit	Subtotal	AF	arch./ engineering installation	Total project	Total Floor
Bridge to existing hospital						\$200,000	
Waiting rooms; other 2-d	10	\$5,000	\$50,000	included	included	\$50,000	
9' x 35' wall in front of elevators (8x20) mosaic	160	\$680	\$108,800	\$20,000	\$10,000	\$138,800	
Nurses stations 4x240 sq. ft.	960	\$25	\$24,000	\$6,000	3000	\$33,000	
<b>Total 2nd Fl.</b>							<b>\$421,800</b>





Date: June 11, 2008

To: Honorable Members of the Visual Arts Committee

From: Judy Moran, Art on Market Street Project Manager

Re: Art on Market Street 2008/2009 Program

Three artist proposals for the Kiosk Poster Series will be presented to the Visual Arts Committee members, as summarized below. Additional details and images will be provided at the meeting. In addition, a proposal for a temporary Art on Market Street project by the artist group Rebar, will be presented at the meeting, and the artwork of artist America Meredith will be presented for consideration for development of a proposal.

1. Jaime Cortez proposal: *Maiden Voyage*

A series of posters depicting the adventures of one of the weeping maidens atop the ornate columns of the Palace of Fine Arts who has come to life.

Poster #1: (sample provided at meeting) Maiden wakes up, jumps down and begins her journey into the 21<sup>st</sup> century.

Poster #2: Maiden walks to the Marina Green, stares in fascination at the people and activities around her. She is noticed but not remarked upon.

Poster #3: Maiden explores the Mission District, serenaded by a trio of Norteño musicians.

Poster #4: In the Castro District, she meets bearded and glitzy nuns, the Sisters of Perpetual Indulgence.

Poster #5: Riding a Muni bus, she is fascinated by all the electronic devices that passengers are using.

Poster #6: The maiden returns to her post at the Palace of Fine Arts.

Auxiliary Programming: A poetry reading outdoors at the Palace of Fine Arts or an accordion fold book with drawings, photos of the maidens, historical information and poetic interpretations of the sculptures by poets and prose writers.

2. Briana Miller and Thien Pham proposal: *The Mighty Defender and the Unsung Hero*

The artists created a poster series styled as a comic that can be read in both directions, each direction telling a different story, based on San Francisco and using the bus lines. Text is only included in the first and sixth posters to allow for greater accessibility to pedestrians who don't speak or read English. (Samples of Posters #2 and #6 provided at the meeting, with sketches of all six posters.)

Poster #1: Love's Unsung Hero, begins with a couple sitting at a window, with a Mighty Defender costume on the wall.

Poster #2 shows the couple at a bus stop, with the woman pulling away from the man.

Poster #3 shows the woman on the bus pulling away from the man.

Poster #4 shows the man in his Mighty Defender costume.

Poster #5 shows the Mighty Defender interrupting a robbery at the Mint and tying the two villains to a telephone pole.

Poster #6 is a traditional comic cover with the Mighty Defender, the woman, and the two villains.

Viewing the series in reverse, from Poster #6 to Poster #1, the story can be read as beginning with the cover, then the robbery, then the Mighty Defender seeming to remove his costume, then waving to the woman seeming to arrive on the bus welcomed by the man, the couple seeming to pull together on the sidewalk, and finally the couple enjoying a meal together in the final poster.

Auxiliary Programming: A comic book issue of the posters, t-shirts with whole illustrations or the logo, or comic book workshops.

### 3. Kota Ezawa Proposal: *Nothing Ever Happened, Except Here*

Reflecting Market Street as a historic site for political marches, the poster series is based on archival photographs with explanatory text documenting a demonstration by a left-wing workers' union in 1933 in Mössingen, a small town in southwest Germany where the artist grew up. In reaction to the appointment of Adolf Hitler as Chancellor of Germany, the leading unionist of the textile companies in Mössingen organized a citywide workers' strike and public demonstration with over 800 workers on the following day. This was the only town in Germany that organized a workers' strike against Hitler. (One poster image provided at meeting).

Poster #1: The leaflet published by the workers' union that led to the strike.

Poster #2: Pausa, a textile factory, whose workers were the first to strike.

Poster #3: The high school gym where demonstrators gathered.

Poster #4: Portrait of Jakob Stotz, a local glazier, who was identified as the leader of the strike.

Poster #5: Procession of demonstrators marching through the village.

Poster #6: Prison of Rottenburg where the arrested leaders were detained.

Auxiliary Programming: An exhibition of the documentation of the Market Street kiosks with the posters on the street in Mössingen where the protestors marched.



Date: June 12, 2008

To: Honorable Members of the Visual Arts Committee

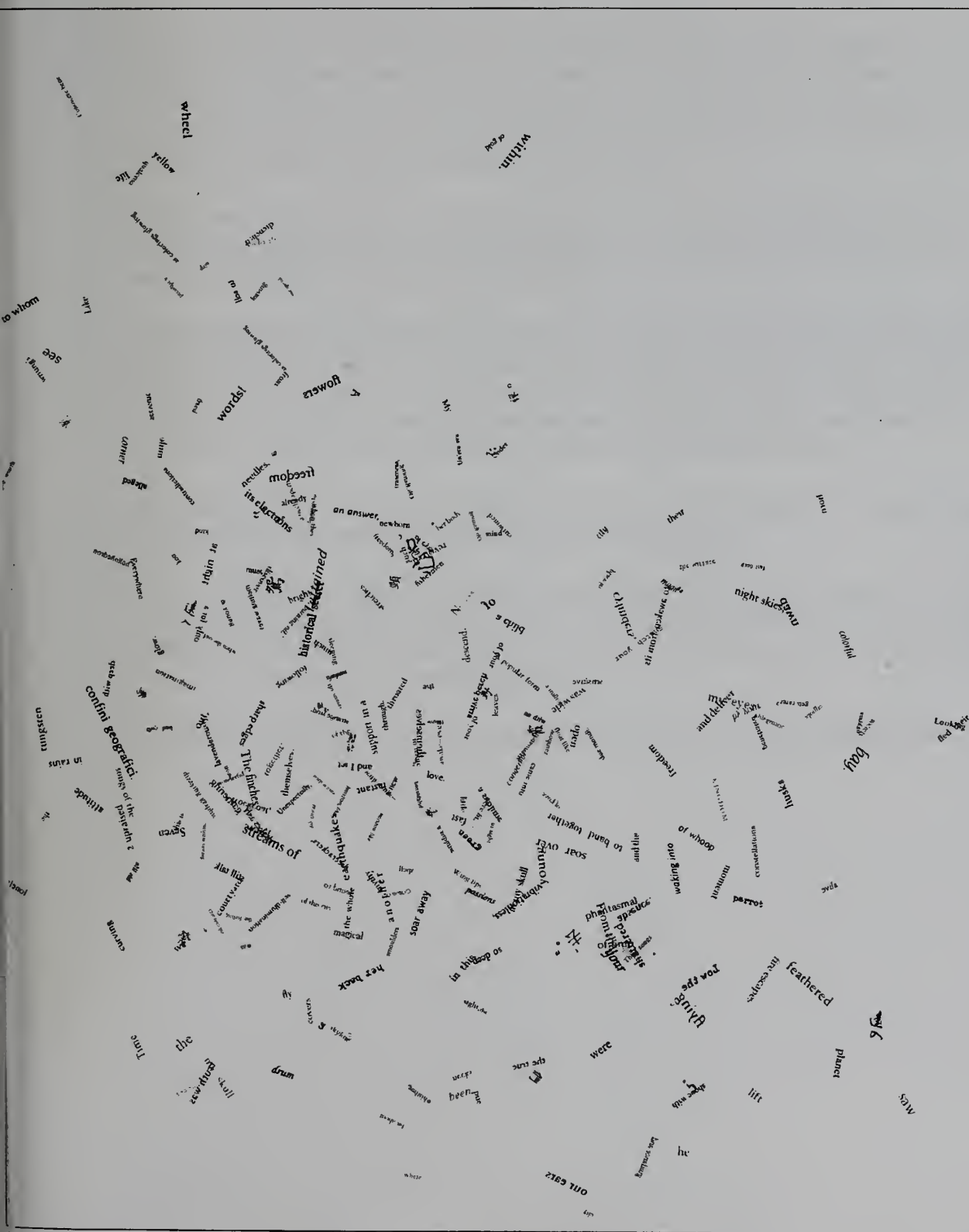
From: Tonia Macneil

RE: Broadway Streetscape: Final design of text for installation on the Broadway Plaza.

Brian Goggin has prepared the final template of the text to be sandblasted into the new Broadway Plaza. Staff has reviewed the template and recommends approval as is. Since Commissioners had previously voiced questions as to the legibility and accuracy of the text and placement of certain words in relation to others we are requesting a final review and approval.

This is the last opportunity to review the template before it is transformed into a solid stencil for use in sandblasting the letters into the sidewalk.









Date: June 10, 2008

To: Honorable Members of the Visual Arts Committee

From: Allison Cummings

Re: Proposed Plan for the Installation of Robert Howard's *Whales* sculpture at the Ocean Campus of City College of San Francisco

City College of San Francisco (CCSF) is in the preliminary stages of planning the installation of Robert Howard's *Whales* fountain at its Ocean Campus. The sculpture, which was created for the Golden Gate International Exposition on Treasure Island and was displayed for many years in front of the Academy of Sciences, was relocated in 2004 to CCSF to make way for the Academy's new facility.

During the move, the sculpture was severely damaged, and re-installation of the work will require significant conservation treatment. Arts Commission staff are currently pursuing restitution with the Academy of Sciences.

CCSF retained Royston Hanamoto Alley & Abey Landscape Architects to design the site plan. Attached herein are several images of their plan to install the *Whales* as a focal point at the main entrance to the campus off Phelan Avenue. The design places the sculpture at the foot of a grand staircase leading to the Science Hall, and is part of a larger plan to build a Performing Arts Complex directly across the street.

The plan calls for the relocation of Beniamo Bufano's *St. Francis of the Guns* to another location on campus which has yet to be found and approved.

CCSF staff has taken a lead roll in fundraising efforts, developing web pages and a press release. There is support in concept from the CCSF Board of Directors, as well as some funds for the project. However the Arts Commission has no funds to contribute at this time, and is investigating possible sources.

Staff Recommendation: Staff recommends approval of the installation design in concept.



# CITY COLLEGE OF SAN FRANCISCO

## Robert Howard Whale Fountain Relocation

May 2008

### Historic Photos



Worlds Fair Treasure Island 1939



Being Stored in Golden Gate Park 1947

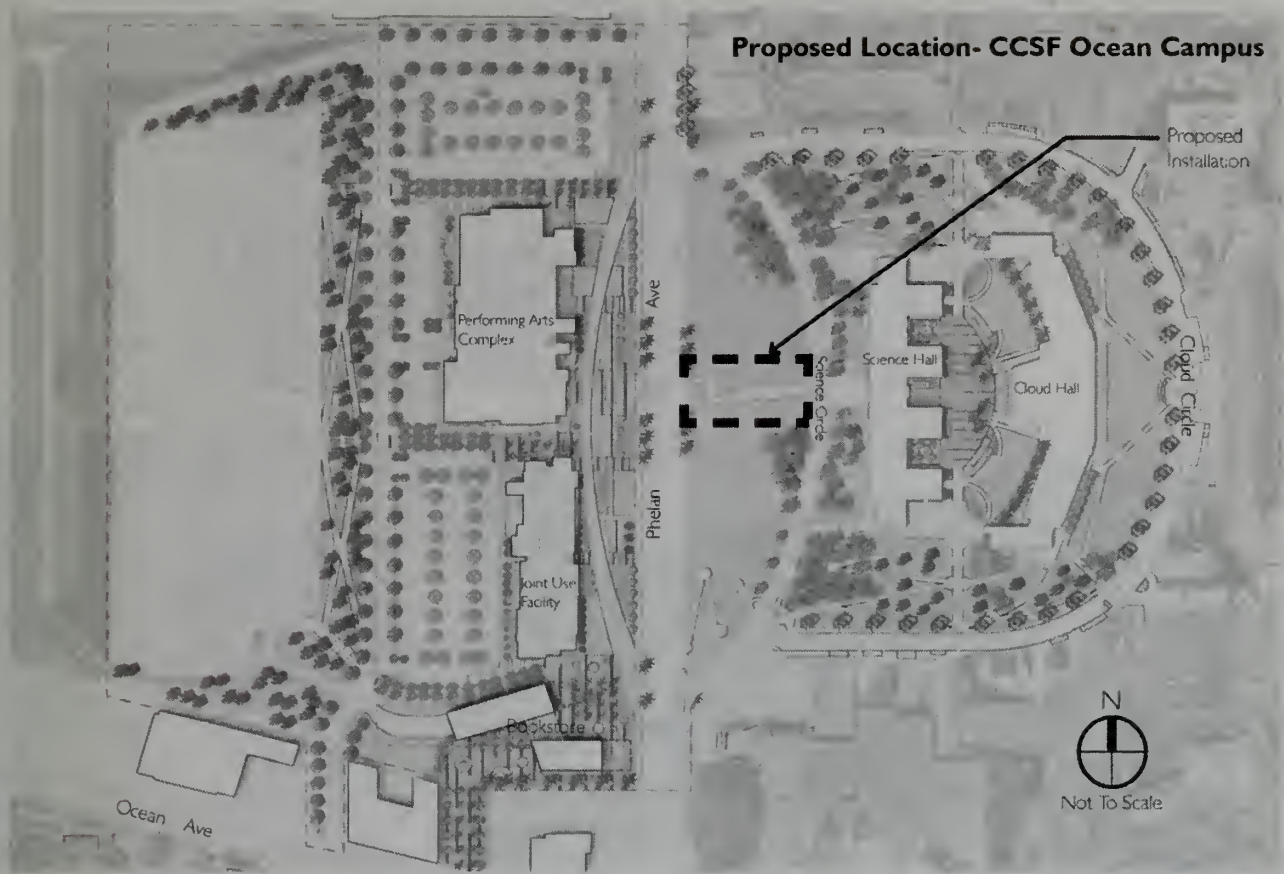


Academy Of Science 1958



Academy Of Science 1960

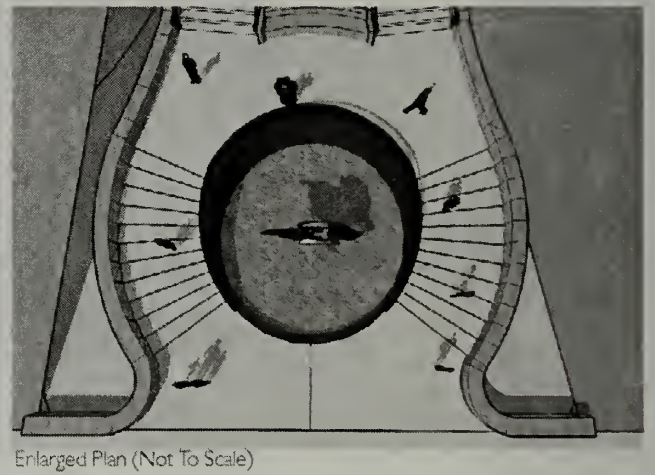
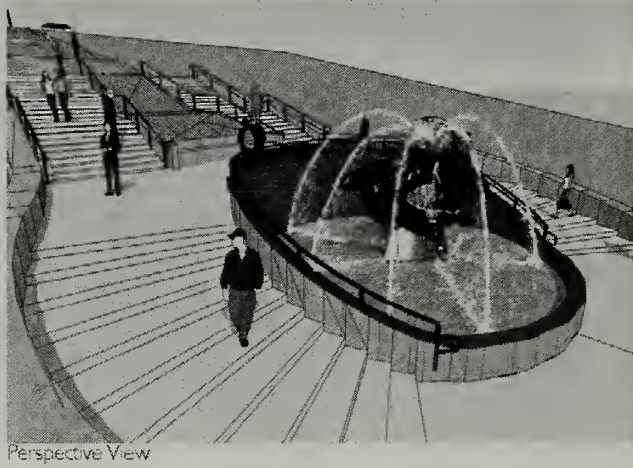
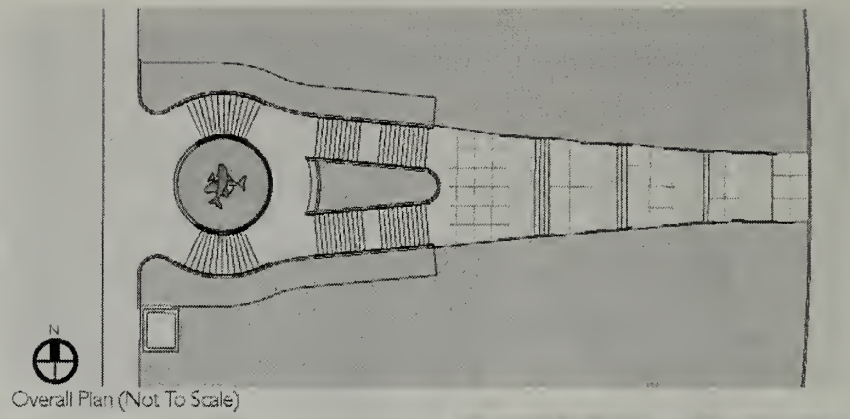




Existing Condition



Proposed Condition



## Meeting Information

[Archive Center >> Arts Commission >> Visual\\_Arts\\_Committee >> 2008](#)

[back to Arts Commission home page](#)

Visual\_Arts\_Committee

Year:

### VISUAL ARTS COMMITTEE

Wednesday, June 18, 2008

3:00 p.m.

25 Van Ness Avenue, Suite 70

Meeting Cancelled

GOVERNMENT  
DOCUMENTS DEPT

JUL - 6 2010

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PUBLIC LIBRARY





# San Francisco Arts Commission

[LISTEN](#)[TEXT ONLY](#)[PRINT](#)[A](#)[A](#)[A](#)

July 16, 2008

## VISUAL ARTS COMMITTEE

Wednesday, July 16, 2008

3:00 p.m.

25 Van Ness Avenue, Suite 70

07-15-08A11:01 RCVD

DOCUMENTS DEPT.

### Agenda

JUL 15 2008

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#### 1. Gallery - 155 Grove Street exhibition

*Meg Shiffler*

Presentation of an exhibition at Grove Street in collaboration with New Langton Arts and in response to the Slow Food conference (August 28 to September 1, 2008) located in the Civic Center Plaza. The installation will begin late August and continue through October 18, 2008.

**Motion:** Motion to approve an artist honorarium to Jessie Sellinger in the amount of \$1200 for his contribution to the installation at Grove Street to be installed on August 24, 2008.

#### 2. Gallery - SFAC Gallery exhibition at 401 Van Ness

*Meg Shiffler*

Presentation of an exhibition of works at the SFAC Gallery organized by local artist Michael Zheng and a collective of Chinese artists living both in China and within the Diaspora. These primarily video and photography works comment on the social, economic, cultural and political landscapes of contemporary China and are bound by their tendencies toward absurdity and theatricality. The exhibition, as yet to be titled, will be at the main gallery from February 13 through April 18, 2009.

**Motion:** Motion to approve an artist honorarium to Michael Zheng in the amount of \$1000 for his organizational contribution to the main gallery exhibition to be installed on January 25, 2009.

#### 3. Installation Design for *Whales* Sculpture at CCSF

*Allison Cummings*

Staff report

Report on the proposed conceptual plan for the installation of Robert Howard's *Whales* sculpture at the Ocean campus of City College San Francisco.

**Motion:** Motion to approve the design in concept by RHAA Landscape Architects for the installation of Robert Howard's *Whales* sculpture at the Ocean Campus of City College San Francisco.

4. **San Francisco International Airport - Clare Rojas**

*Susan Pontious*

Presentation of the revised proposal by artist Clare Rojas for boarding area G gate room wall at the San Francisco International Airport.

**Motion:** Motion to approve the revised proposal by Clare Rojas for boarding area G gate room wall at the San Francisco International Airport, which includes a faux molding and picture hanging hook.

5. **San Francisco International Airport - Terminal Two**

*Susan Pontious*

Presentation on the public art program plan for Terminal Two of the San Francisco International Airport.

**Motion:** Motion to approve the public art program plan for Terminal Two of the San Francisco International Airport.

**Motion:** Motion to approve the following pool of potential panelists for the San Francisco International Airport Terminal Two Artist Pool Selection Panel: Ann Alger, Director of Public Art Program for Phoenix Airport; Janet Bishop, Curator SFMOMA; Timothy Burgard, Chief Curator, De Young Museum; Susan Gray, Artist and Public Art Director, L.A. Redevelopment; Rene de Guzman, Chief Curator, Oakland Museum of California; Susan Harrison, Director of Art in Architecture for GSA, Washington D.C.; Kendal Henry, Public Art Administrator, N.Y.; Walter Hood, Landscape Architect and Artist; Mildred Howard, Artist; Arlan Huang, Artist; Larry Kirkland, Artist, Washington D.C.; Miwon Kwon, Art Dept. Faculty, UCLA; Lizzetta LeFalle-Collins, Independent Curator; Wang Po Shu, Artist; Renny Pritikin, Director of Richard L. Nelson Gallery, UCD; Mary Rubin, Public Art Administrator, San Jose; Richard Shaw, Artist; Hilda Shum, Artist; Meredith Tromble, Critic; Shelly Willis, Public Art Administrator, Sacramento; and Ruri Yampolsky, Seattle Arts Commission.

6. **San Francisco International Airport - Secure Connector**

*Susan Pontious*

Presentation on the selection panel's recommendation of the proposal by artist Bob Zoell for the secure connector at the San Francisco International Airport.

**Motion:** Motion to approve the selection panel's recommendation of the proposal by



artist Bob Zoell for the secure connector at San Francisco International Airport, and authorization for the Director of Cultural Affairs to enter into an agreement with Bob Zoell for up to \$200,000 to design, fabricate and transport their artwork for the Airport, pending Airport Commission approval of the design.

## 7. **San Francisco General Hospital**

*Susan Pontious*

Staff report

Presentation on the public art program plan for San Francisco General Hospital.

**Motion:** Motion to approve the public art program plan for General Hospital.

**Motion:** Motion to approve the following pool of potential panelists for the San Francisco General Hospital Artist Pool Selection Panel: Ann Alger, Director of Public Art Program for Phoenix Airport; Janet Bishop, Curator SFMOMA; Timothy Burgard, Chief Curator, De Young Museum; Susan Gray, Artist and Public Art Director, L.A. Redevelopment; Rene de Guzman, Chief Curator, Oakland Museum of California; Susan Harrison, Director of Art in Architecture for GSA, Washington D.C.; Kendal Henry, Public Art Administrator, N.Y.; Walter Hood, Landscape Architect and Artist; Mildred Howard, Artist; Arlan Huang, Artist; Larry Kirkland, Artist, Washington D.C.; Miwon Kwon, Art Dept. Faculty, UCLA; Lizzetta LeFalle-Collins, Independent Curator; Julio Morales, Artist and Co-Director of Queen's Nails; Wang Po Shu, Artist; Renny Pritikin, Director of Richard L. Nelson Gallery, UCD; Favianna Rodriguez, Artist; Mary Rubin, Public Art Administrator, San Jose; Richard Shaw, Artist; Hilda Shum, Artist; Meredith Tromble, Critic; Shelly Willis, Public Art Administrator, Sacramento; and Ruri Yampolsky, Seattle Arts Commission.

## 8. **Art on Market Street Program**

*Judy Moran*

Staff report

Presentation of artwork proposals for the Art on Market Street 2008/2009 Program.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with one or more of the artists Jaime Cortez, Kota Ezawa or the artist team of Brianna Miller and Thien Pham for the development and implementation of a kiosk poster project with auxiliary programming for the Art on Market Street 2008/2009 Program for a contract amount not to exceed \$18,000 for each selected artist.

## 9. **Central Subway**

*Judy Moran*

Update on project artist selection and public outreach process.

**Motion:** Motion to approve the following pool of potential panelists for the Central Subway Artist Pool Selection Panel: Jorge Pardo, Director, L.A. Metro Art; Courtney Fink, Director, Southern Exposure; Hung Liu, Artist; Jenifer Wofford, Artist; Fred Wasserman, Director of Programming, Contemporary Jewish Museum; Janet Bishop, Curator, SFMOMA; Elizabeth Thomas, Matrix Curator, Berkeley Art Museum; Lucinda Barnes, Chief Curator, Berkeley Art Museum; Suzette Min, Assoc Professor, UC Davis; Jens Hoffman, Phyllis Wattis Curator, CCA; Walter Hood, Architect; Rene de Guzman, Chief Curator, Oakland Art Museum; Hilda Shum, Artist; Julio Morales, Artist and Co-Director of Queen's Nails; Sandra Percival, Executive Director, New Langton Arts; Jim Melchert, Artist; and Marina MacDougal, Curator.

**l0. Branch Library Improvement Project**

*Judy Moran*  
Staff Report

Presentation on the planning of public art projects for four new branch libraries as part of the Branch Library Improvement Project.

**Motion:** Motion to approve the pooling of funds for the public art projects to be planned and developed for the four new branch libraries - Bayview/Anna E. Waden, Ortega, North Beach and Visitacion Valley - as part of the Branch Library Improvement Program.

**Motion:** Motion to approve the following pool of potential panelists for the BLIP Artist Pool Selection Panel: Courtney Fink, Executive Director, Southern Exposure; Mark Thompson, Director, San Francisco State University Gallery; Carmelina Ponce De Leon, Board Member, Galeria de la Raza; Linda Raynsford, Artist; Reddy Lieb, Artist; Joyce Hsu, Artist; Elizabeth Thomas, Matrix Director, Berkeley Art Museum; Katherine Aoki, Artist; Leo Bersamina, Artist; Sabina Chen, Executive Director, Chinese Culture Center; Kristen Zaremba, Project Manager, Oakland Public Art Program; and Rene de Guzman, Chief Curator, Oakland Museum.

**l1. Collections**

*Carol Marie Daniels*

Report on the following three projects at Golden Gate Park: Portals of the Past, Francis Scott Key, and Cider Press Bucket. Report on the Crumpler Mural Restoration and the Embarcadero Historic Signage.

**l2. New Business**

Report on Transbay Terminal.

**l3. Old Business**

Report on projects at Academy of Sciences and Moscone Center West.

#### 14. **Adjournment**

MC 7/11/2008

##### Notices

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102 during regular business hours. INFO: Mary Chou (415) 252-3215.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100 - 2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness, Suite 220, San Francisco, CA 94102 - telephone (415) 252-3100, fax (415) 252-3112 and <http://www.sfgov.org/ethics>.

##### KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby, Jr. by mail to Interim Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415 554 7724; by fax at 415 554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).





Date: June 10, 2008

To: Honorable Members of the Visual Arts Committee

From: Allison Cummings

Re: Proposed Plan for the Installation of Robert Howard's *Whales* sculpture at the Ocean Campus of City College of San Francisco

City College of San Francisco (CCSF) is in the preliminary stages of planning the installation of Robert Howard's *Whales* fountain at its Ocean Campus. The sculpture, which was created for the Golden Gate International Exposition on Treasure Island and was displayed for many years in front of the Academy of Sciences, was relocated in 2004 to CCSF to make way for the Academy's new facility.

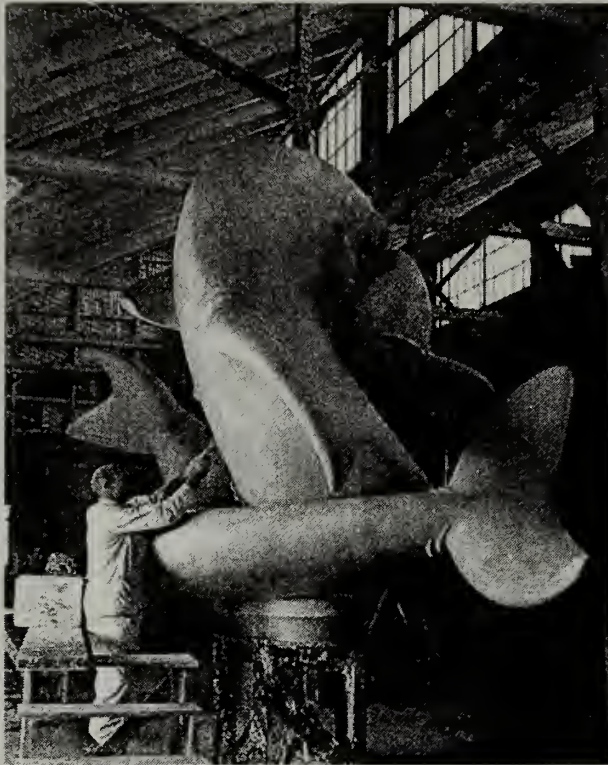
During the move, the sculpture was severely damaged, and re-installation of the work will require significant conservation treatment. Arts Commission staff are currently pursuing restitution with the Academy of Sciences.

CCSF retained Royston Hanamoto Alley & Abey Landscape Architects to design the site plan. Attached herein are several images of their plan to install the *Whales* as a focal point at the main entrance to the campus off Phelan Avenue. The design places the sculpture at the foot of a grand staircase leading to the Science Hall, and is part of a larger plan to build a Performing Arts Complex directly across the street.

The plan calls for the relocation of Beniamo Bufano's *St. Francis of the Guns* to another location on campus which has yet to be found and approved.

CCSF staff has taken a lead roll in fundraising efforts, developing web pages and a press release. There is support in concept from the CCSF Board of Directors, as well as some funds for the project. However the Arts Commission has no funds to contribute at this time, and is investigating possible sources.

Staff Recommendation: Staff recommends approval of the installation design in concept.



CITY COLLEGE OF SAN FRANCISCO  
Robert Howard Whale Fountain Relocation  
May 2008

Historic Photos



Worlds Fair Treasure Island 1939



Being Stored in Golden Gate Park 1947

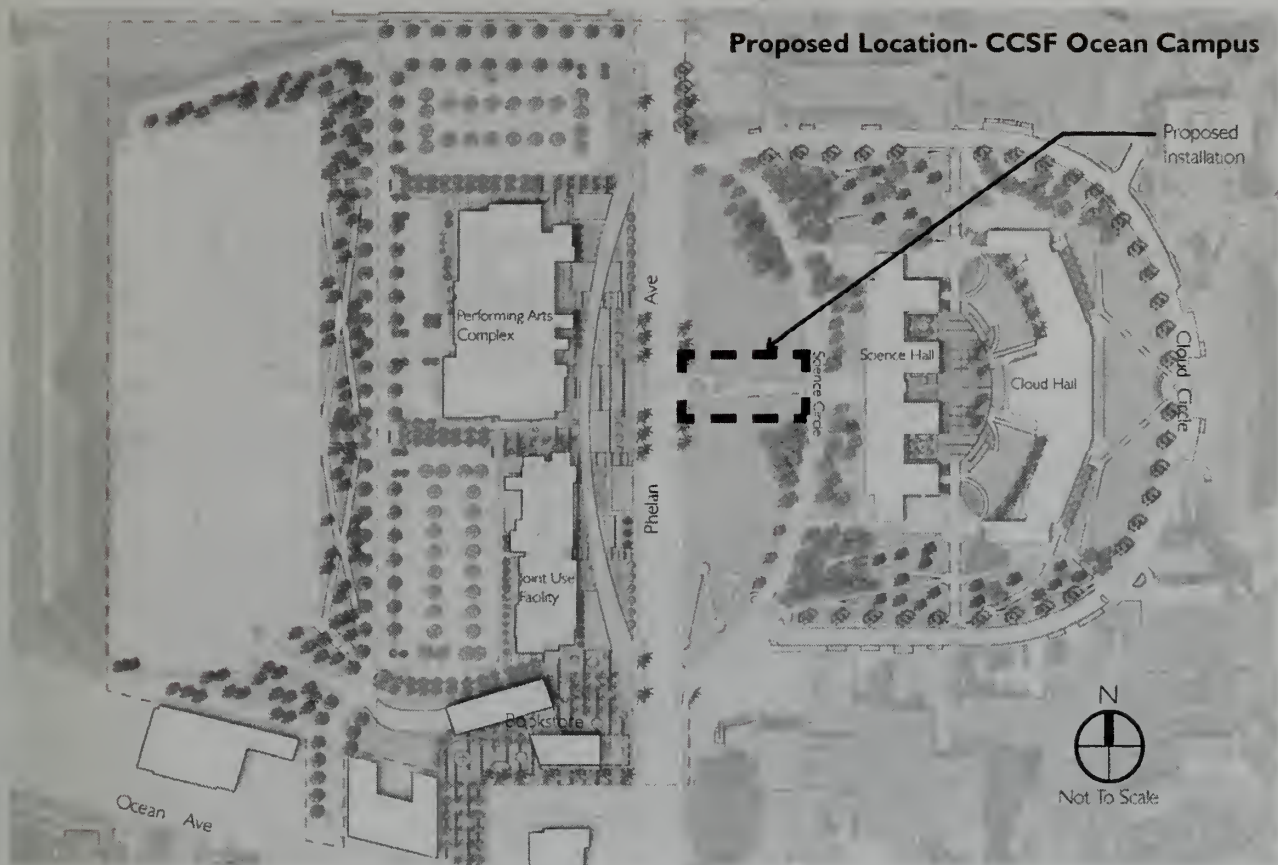


Academy Of Science 1958



Academy Of Science 1960

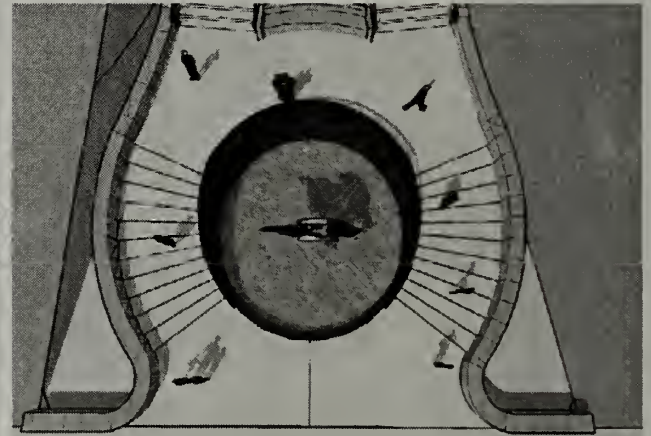
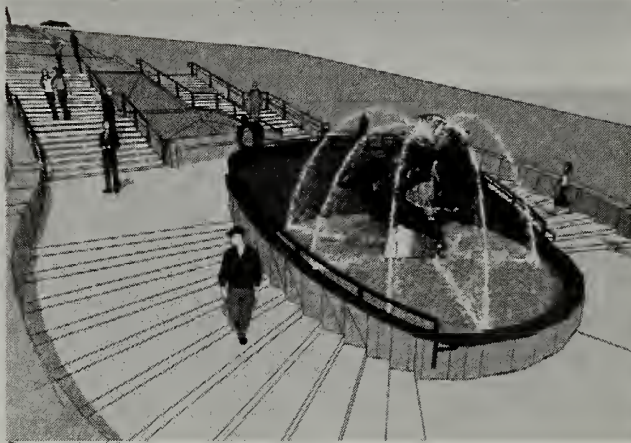
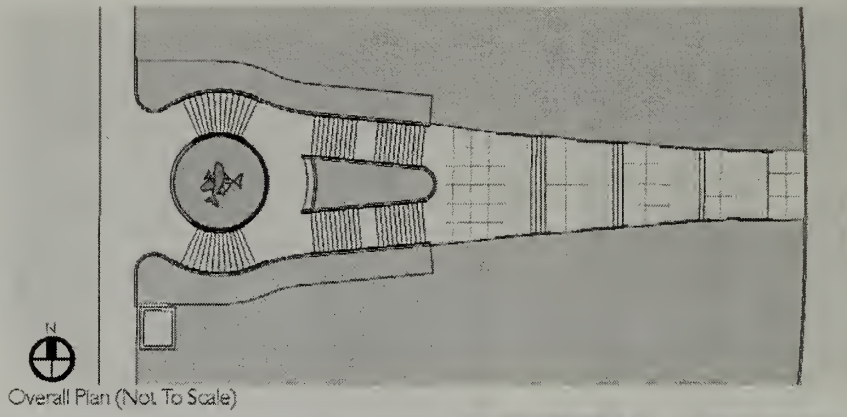




Existing Condition



Proposed Condition



Date: 6/10/08

To: Visual Arts Committee

From: Susan Pontious

Re: General Hospital Public Art Program Outline

The plan for the public art program at General Hospital has been further developed based on input from the VAC at the June meeting, and further meetings with both the project architects and Kathy Jung, the project manager from the hospital. The attached plan describes project areas and budgets. While I would expect that there will be further refinement of the project descriptions and budgets as the program develops, I am seeking general approval of the plan so that we can move forward with advertising the opportunities and identifying a qualified artist pool for these projects.



## **General Hospital Public Art Program Outline**

Susan Pontious

6/10/08

### **Project Description:**

The project involves building a new building on the west lawn of the existing SFGH campus. The new facility will house 284 patient beds, as well as surgical and other acute care functions. The building is nine stories, with two basement stories and seven stories above ground.

The building design by Fong and Chan Architects features a circular formed building that sets on a three story rectangular base (two stories are sub-grade). Patient rooms are located around the perimeter of floors 2-7, with nursing and other functions located in the interior of the building. Due to the dual impact of the constraints of both the site and the budget, the building is tightly packed with its programmatic requirements, and provides limited opportunities in the form of un-programmed space.

### **Project Budget:**

According to Ron Alameida, project manager, the construction cost of the building is estimated to be @353,000,000 in 2007 dollars. He has estimated art enrichment based on 2% to be \$7,060,000. Using this figure, we would apply our budget percentages as follows

Design, Fabrication and Installation of Artwork:	\$5,365,600
Maintenance:	\$ 282,400
Administration:	\$1,412,000
Total:	\$7,060,000

### **Schedule:**

To meet the State mandate, the building must open by 2013, but the city is trying to negotiate a two year extension to that date. The bond measure is scheduled to go to the voters November, 2008, by which time Design Development of the project is scheduled to be complete. This aggressive timeline forces the Arts Commission to make some decisions very quickly regarding the art program, particularly where we want artists to have any direct involvement with the design process, or where the inclusion of artwork will require structural reinforcement. It should be noted that even hanging 2-dimensional art like paintings or prints requires forethought as OSHPD, the state regulatory agency, requires structural reinforcement for hanging anything heavier than 20 lbs. on the wall.

According to the current building design schedule, the following dates dictate the schedule that our planning and commissioning process must parallel:

- Arts Commission Civic Design Approval, Phase 2 (Design Development): 2/2/09
- Arts Commission Civic Design Approval Phase 3 (Construction Documents) 9/7/09
- Design Development, Interior Finishes Elements: 7/28/08-1/16/09
- Finalize Design Development: 12/19/08
- Structural Package Development: 1/10/08-12/31/10
- Building Package Development: 1/19/09-1/8/10
- Construction bid period (Structural Package) 29/7/09-10/2/09
- Construction bid period (Building Package): 2/4/11-3/3/11
- Construction: 4/6/11-7/9/14
- Building opening: 12/31/14

**Project Goals:**

- 1     **Develop an art program for the acquisition of new work that serves patients, visitors and staff by enhancing the therapeutic environment and results in an art collection that meets the highest aesthetic standards.**
- 2     **Become a model by using research, experience, and examples from the field to inform innovative and creative responses for developing an art program in a hospital setting.**
- 3     **Evaluate condition and appropriateness existing GH collection, and repair, re-frame works for reinstallation. Refresh the collection throughout the campus with new works as budget allows.**

**Approach:**

The experience of an acute care hospital is one that finds both patients and their families at their most vulnerable and research indicates that beyond the aesthetic and cultural benefits art usually provides, that a carefully thought out art program can be enormously effective in supporting patients, families and hospital staff. Informed by experience and research in the field, we will be looking for artwork that evokes the beauty and serenity of the natural world through the use of materials, form, light and imagery.

Knowing that art can have such direct impact on the health and well being of the hospital users has shaped what I believe is the Commission's mission for the art program at the hospital. I would emphasize that there is no formula to be followed here, and the adoption of some very literal art prescription would result in a collection that was dead on arrival. Rather we must use the research, examples and experience from the field to focus and prioritize efforts, and to inform and inspire our choices.

**Summary of Art Opportunities in New Building and Landscape:****Interior:**

- Main Entry Lobby (single artist or artist team): Artist(s) could create an integrated visual whole in the two story lobby area. Sites of special opportunity include the 2 story atrium and wall behind the reception desk, terrazzo floor, and a backlit glass wall. A walkway on the 2<sup>nd</sup> floor allows an overhead view of the space, and the railing provides another art opportunity.
- Glass or tile mosaic on 35' wall of 2<sup>nd</sup> Fl. Elevator lobby: An artwork here provides an entry statement to the maternity and pediatric floor.
- Backlit curved glass wall at exit of elevator lobbies on floors 3-7: and exterior court glass walls on floors 3-7: The architectural design provides a number of opportunities for the integrated use of art glass, which is unsurpassed as a medium for providing an exquisite quality of light and color. Artists can use of both traditional and modern techniques for virtually unlimited expression of imagery and/or texture. The potential use of the glass in the light wells that penetrate the six patient floors, as well as an interior backlit glass wall at the entrance of the patient floors provides an opportunity for both a unified visual theme, as well as distinctive identity for each floor. The additional opportunities provided by the backlit glass wall in the lobby, glass railing and connector bridge, and glass windows in the interior stairwells make the use of glass by artists a unifying creative theme for the building
- Flooring design marking each quadrant on floors 2-7: There is little opportunity to provide artwork in the patient room areas, but the linoleum flooring provides an opportunity to give a visual identity to each nursing quadrant.

- Glass Bridge to existing hospital: This major connector provides an opportunity for glass that could have a visual impact both during the day and at night.
- Purchased artwork for admitting areas, waiting areas, consultation rooms, and other locations:

Exterior:

- Sculpture for center of vehicular turn around at main entry: This is an opportunity to create a signature piece marking the entry of the hospital.
- 7<sup>th</sup> floor Roof garden sculptures: one or two sculptures would provide focal points to this area.
- Plaza between new and existing building (possibly stairwell windows, sculpture, paving, seating): There are a number of opportunities here, including visually connecting with the entry lobby.
- Potrero St. entry , walkway on south side of building; (entry sculpture, retaining wall outside of surgery waiting room)
- Pocket garden (s) not budgeted at this time.

Existing Collection and Other Campus Buildings:

Repair, reframe, re-fresh existing collection:

Estimated Budget for Each Project Area:

Entry Lobby; floor, 2-story wall, glass wall	\$360,700
2nd floor elevator lobby wall mosaic	\$138,800
Curved glass; fl. 3-7	\$125,000
Exterior courtyard glass (14 walls)	\$729,000
Floor design; Floors 2, 4-7	\$165,000
Glass bridge to old building	\$200,000
purchased 2-D for waiting rooms, etc.; est. 123 artworks, framed, installed @ \$5K ea.	\$615,000
Entry sculpture	\$1,000,000
Roof garden sculpture	\$200,000
Plaza	\$500,000
Potrero St. entry, side walkway	\$325,000
Repair, refresh existing collection	\$470,540
Total Budgeted:	\$4,829,040
Contingency	\$536,560
<b>Project total:</b>	<b>\$5,365,600</b>
<b>Total AE</b>	<b>\$5,365,600</b>
Balance:	\$0



## **Summary of Research from the Field:**

### Evidence Based Criteria:

The current practice in commissioning and purchasing art for hospitals is strongly influenced by what is referred to in the hospital field as evidence-based design, which is defined as the purposeful and methodical attempt to make decisions using the best available research.

There have been several studies using evidence-based design to measure the impact of art on the clinical and behavioral outcomes of patients in hospital settings. The most significant of these studies was conducted in Sweden by Roger Ulrich, who is currently a fellow at the Center for Health Systems and Design at Texas A&M University. In this study, he found that heart surgery patients in an ICU who were shown scenes of nature with water, trees, and high depth of field showed less anxiety, suffered less intense pain, and required lower strength medication than those who were shown abstract scenes or no image at all. The findings and subsequent recommendations Roger Ulrich constitute the basis of what is called "evidence based artwork," a concept that has been largely adopted throughout the healthcare industry.

The consulting firm American Art Resources implemented an evidence-based art program in 2002 at the M.D. Anderson Cancer Center in Houston and conducted an evaluation of the program in 2007. The evaluation found that the artwork not only created a less stressful environment for the patients and staff but also helped create a more favorable and nurturing image of the hospital for visitors. Evidence-based design factors in the happiness and well-being of the staff and visitors as well as the patients. There have been other subsequent surveys done of patient and visitor preferences and experience of hospital art conducted by AAR and the firm's practice, along with the writings and national speaking engagements of its principals seem to have largely defined the practice of evidence based art.

While empirical studies are limited (and I have been unable to find any peer evaluation of the validity of their methodology), they are nonetheless convincing enough to be seen as an indicator of best practice in the field. In the June/July 2006 issue of Healthcare Building Ideas, a trade journal that serves the design, construction and maintenance professionals, Jack Reichenthal, President of Hospital CEO Forum, writes: *"...research reveals that the investment made in art to create a therapeutic environment yields substantial benefits. The research definitively proves that patients in recovery from surgery, viewing specific kinds of images, experience reduced stress, lower blood pressure, less discomfort, fewer complications, required less pain medication and experience speedier recoveries...Research reveals that art doesn't just hang on the walls. But who would have thought that it could have such an impact?"*

### What is Evidence Based Art?

Based on the results of their research, Ulrich and Gilpin summarize their recommendations in their book, *Putting Patients First*. Their top suggestions include the following:

- Representational landscapes depicted in warmer seasons, with visual depth and open foreground. Views with low hills and distant mountains are also recommended.
- Waterscapes (calm, non-turbulent)
- Calm weather
- Flowers (familiar, healthy, fresh and in natural settings with open foreground)
- Visual Depth with openness in the immediate foreground
- Figurative art (depicting emotionally positive faces, diverse and leisurely in nature.)

Research cited in the book, *Healing Gardens* (Barnes/Marcus), makes the argument for the positive therapeutic effect of viewing nature. According to this research, artworks that refer to the natural world can be as effective as real landscape in helping hospitalized patients.

It is noted that there is little known (by way of empirical research) on art for special populations, or different ethnicities.)

Other ideas:

In a white paper produced for Harborview Medical Center by the King County Public Art Program, additional ideas were recommended for consideration in designing a hospital environment. These included:

- Use of light as inspiration
- Way-finding, both as landmark and creation of more intimate and private experiences.
- Use of “life stories;” noting that the construction of narratives is what allows us to find our way through life and to give its most difficult moments a sense of meaning. In this category the King County Public Art Program also sites Harborview’s collection of art that focuses on ethnic heritage, acknowledging that in times of trouble a sense of one’s culture is often an anchor that provides a powerful spiritual balm.
- The beauty of Science; these are artworks that celebrate the scientific passion for humanitarian discovery. An example is Cliff Garten’s light fixtures that use the beauty of molecular biology as a source of imagery.

General Hospital Staff Recommendations:

According to the hospital’s project manager, Kathy Jung, the hospital staff sees the art program developed for the hospital’s Mental Health Rehabilitation Facility (MHRF) as a possible model for the new program for GH. This program, developed by SFAC in 1990, features the following:

- Collection of two-dimensional artwork depicting reality based images of landscapes, still lifes, and positive images of different ethnic groups, interpersonal interaction, and positive activities. This collection, in both the artists and images selected directly reflects the population of the MHRF clients.
- Landscape and waterscape murals on the support columns of the dayrooms that bring nature indoors and de-materialize the heavy columns (David Gordon and Hilda Shum)
- An artist-designed gazebo with seating in the horticulture therapy area (George Gonzales.
- Large lobby mural depicting games of the world (Hilda Shum).
- Outdoor sculpture depicting a diving fish by Hilda Shum; (this artwork is somewhat controversial because some Asian patients find the imagery as one of bad luck)
- Tile mural designed and executed by Johanna Poethig in conjunction with MHRF patients.

Hospital staff also expressed a desire for more architecturally integrated artworks.

## **General Hospital Catalogue of Art Opportunities:**

### **INTERIOR**

#### **Basement 2 (Radiology; Morgue)**

Waiting Rm. (1)

Staff Lounge/conference rooms (3).

Radiology, i.e. X-ray, CT –Scan, Ultrasound, x-ray (9)

#### **Basement 1 (Surgery)**

Surgery Waiting/Reception (1)

Consultation Rooms (2)\*

Staff lounge (1)

#### **First Floor (Emergency)**

Admitting and Registration areas (2)

Pediatric waiting (1)

Main Lobby (atrium/vertical wall)

Staff Lounge (2)

Conference/Consultation Rooms (2)

Consult./quiet Rm. (1)\*

#### **2<sup>nd</sup> Floor (Women's & Children)**

Nurse's stations (4)

Floor

Patient rooms (35; 8 pediatric)

Bridge to existing Hospital

Waiting Room (1)

Family Room (1)

Parent's lounge (1)

Conference Rooms (2)

Social Worker (1)

Play Rm. (1)

#### **3<sup>rd</sup> Floor (ICU)**

Nurse's stations (8)

Floor

Patient rooms (38)

Exterior Courts (2)

Waiting Rooms (2)

Consultation Rooms (2)

Staff Lounge (1)



**4<sup>th</sup> Floor (Step-down)**

Nurse's Stations (6)

Floor

Patient Rooms(45)

Exterior Light Court (2)

Waiting/multi-purpose Rms. (3)

Consultation Rooms/Social Worker (3)

Staff lounge/conference (2)

**5<sup>th</sup> Floor (Medical/Surgery/jail unit)**

Nurse's Stations (4)

Floor

Patient Rooms (45)

Exterior Light Courts (4)

Waiting/multi-purpose Rm (2)

Consultation rooms/Social Worker (5)

Visiting/Interview Rooms (4)

Staff lounge/conference (3)

Glass bridge

**6<sup>th</sup> Floor (Medical/Surgery)**

Nurse's stations (4)

Floor

Patient Rooms (45)

Exterior Light Courts

Waiting/multipurpose Rms. (2) \*

Consultation/social worker (3)

Staff lounge/conference room (3)

**7<sup>th</sup> Floor (Acute Care for Elderly/ Roof Garden/ Conference Center)**

Nurse's stations (3)

Floor

Patient Rooms (22)

Waiting/multi-purpose rms. (2)

Consultation/Social Worker (2)

Staff Lounges/conference rooms (2)

Conference center \*

Roof Garden \*

**EXTERIOR**

Plaza between old and new buildings

Center of turn around at entrance

Walkway up south side of building; retaining wall outside of surgery waiting room

Stair light well (visible from Potrero)

Pocket park

General Hospital	Budget	6/15/2005	Accounts Receivable:
		Received	
Total AE Allocation:	\$7,060,000	\$100,000	\$6,960,000
Admin:	\$1,412,000		
Maintenance:	\$282,400		
Art	\$5,365,600		

	Unit=				arch./		
	number or	cost per			engineering		
<b>Basement 1: Surgery</b>	sq. ft.	unit	Subtotal	AF	installation	Total project	Total Floor
<b>Waiting; Reception, lobby</b>	10	\$5,000	\$50,000	included	included	\$50,000	
<b>Total Basement 1</b>							<b>\$50,000</b>

<b>Basement 2: Radiology; Morgue</b>	Unit= number or sq. ft.	cost per unit	Subtotal	AF	arch./ engineering installation	Total project	Total Floor
Waiting; entry	10	\$5,000	\$50,000	included	included	\$50,000	
Radiology ceilings/walls	7	\$5,000	\$35,000	included	included	\$35,000	
<b>Total Basement 2</b>							<b>\$85,000</b>

[illegible]

<b>2nd Floor: Maternity/pediatrics</b>	Unit= number or sq. ft.	cost per unit	Subtotal	AF	arch./ engineering installation	Total project	Total Floor
Bridge to existing hospital						\$200,000	
Waiting rooms; other 2-d	10	\$5,000	\$50,000	included	included	\$50,000	
9' x 35' wall in front of elevators (8x20) mosaic	160	\$680	\$108,800	\$20,000	\$10,000	\$138,800	
Nurses stations 4x240 sq. ft.	960	\$25	\$24,000	\$6,000	3000	\$33,000	
<b>Total 2nd Fl.</b>							<b>\$421,800</b>

[illegible]

	Unit= number or sq. ft.	cost per unit	Subtotal	AF	arch./ engineering installation	Total project	Total Floor
<b>4th Floor: Step down</b>							
Curved glass wall at entry	90	\$200	\$18,000	\$7,000	arch credit	\$25,000	
Exterior court windows	2	\$50,000	\$100,000	\$20,000	\$5,000	\$125,000	
2-D art for waiting rms.	18	\$5,000	\$90,000	include.	included	\$90,000	
Nurses stations 4x240 sq. ft.	960	\$25	\$24,000	\$6,000	3000	\$33,000	
<b>Total 4th Fl.</b>							<b>\$273,000</b>

[illegible]

<b>6th Fl.: Medical Surgery</b>	Unit= number or sq. ft.	cost per unit	Subtotal	AF	arch./ engineering installation	Total project	Total Floor
Curved glass wall at entry	90	\$200	\$18,000	\$7,000	arch credit	\$25,000	
Exterior court windows	4	\$35,000	\$140,000	\$28,000	\$5,000	\$173,000	
2-D art for waiting rms.	14	\$5,000	\$70,000	include.	included	\$70,000	
Nurses stations 4x240 sq. ft.	960	\$25	\$24,000	\$6,000	3000	\$33,000	
<b>Subtotal 6th Flo.</b>							<b>\$301,000</b>



Date: June 11, 2008

To: Honorable Members of the Visual Arts Committee

From: Judy Moran, Art on Market Street Project Manager

Re: Art on Market Street 2008/2009 Program

Three artist proposals for the Kiosk Poster Series will be presented to the Visual Arts Committee members, as summarized below. Additional details and images will be provided at the meeting. In addition, the artwork of artist America Meredith will be presented for consideration for development of a proposal.

1. Jaime Cortez proposal: *Maiden Voyage*

A series of posters depicting the adventures of one of the weeping maidens atop the ornate columns of the Palace of Fine Arts who has come to life.

Poster #1: (sample provided at meeting) Maiden wakes up, jumps down and begins her journey into the 21<sup>st</sup> century.

Poster #2: Maiden walks to the Marina Green, stares in fascination at the people and activities around her. She is noticed but not remarked upon.

Poster #3: Maiden explores the Mission District, serenaded by a trio of Norteño musicians.

Poster #4: In the Castro District, she meets bearded and glitzy nuns, the Sisters of Perpetual Indulgence.

Poster #5: Riding a Muni bus, she is fascinated by all the electronic devices that passengers are using.

Poster #6: The maiden returns to her post at the Palace of Fine Arts.

Auxiliary Programming: A poetry reading outdoors at the Palace of Fine Arts or an accordion fold book with drawings, photos of the maidens, historical information and poetic interpretations of the sculptures by poets and prose writers.

2. Briana Miller and Thien Pham proposal: *The Mighty Defender and the Unsung Hero*

The artists created a poster series styled as a comic that can be read in both directions, each direction telling a different story, based on San Francisco and using the bus lines. Text is only included in the first and sixth posters to allow for greater accessibility to pedestrians who don't speak or read English. (Samples of Posters #2 and #6 provided at the meeting, with sketches of all six posters.)

Poster #1: Love's Unsung Hero, begins with a couple sitting at a window, with a Mighty Defender costume on the wall.

Poster #2 shows the couple at a bus stop, with the woman pulling away from the man.

Poster #3 shows the woman on the bus pulling away from the man.

Poster #4 shows the man in his Mighty Defender costume.

Poster #5 shows the Mighty Defender interrupting a robbery at the Mint and tying the two villains to a telephone pole.

Poster #6 is a traditional comic cover with the Mighty Defender, the woman, and the two villains.

Viewing the series in reverse, from Poster #6 to Poster #1, the story can be read as beginning with the cover, then the robbery, then the Mighty Defender seeming to remove his costume, then waving to the woman seeming to arrive on the bus welcomed by the man, the couple seeming to pull together on the sidewalk, and finally the couple enjoying a meal together in the final poster.

Auxiliary Programming: A comic book issue of the posters, t-shirts with whole illustrations or the logo, or comic book workshops.

### 3. Kota Ezawa Proposal: *Nothing Ever Happened, Except Here*

Reflecting Market Street as a historic site for political marches, the poster series is based on archival photographs with explanatory text documenting a demonstration by a left-wing workers' union in 1933 in Mössingen, a small town in southwest Germany where the artist grew up. In reaction to the appointment of Adolf Hitler as Chancellor of Germany, the leading unionist of the textile companies in Mössingen organized a citywide workers' strike and public demonstration with over 800 workers on the following day. This was the only town in Germany that organized a workers' strike against Hitler. (One poster image provided at meeting).

Poster #1: The leaflet published by the workers' union that led to the strike.

Poster #2: Pausa, a textile factory, whose workers were the first to strike.

Poster #3: The high school gym where demonstrators gathered.

Poster #4: Portrait of Jakob Stotz, a local glazier, who was identified as the leader of the strike.

Poster #5: Procession of demonstrators marching through the village.

Poster #6: Prison of Rottenburg where the arrested leaders were detained.

Auxiliary Programming: An exhibition of the documentation of the Market Street kiosks with the posters on the street in Mössingen where the protestors marched.

Date: Friday, July 11, 2008

To: Honorable Members of the Visual Arts Committee

From: Judy Moran, Project Manager, Public Art

Re: Branch Library Improvement Program (BLIP) Public Art Program

Staff is beginning the development of public art projects for four new San Francisco Public Library branches—Bayview/Anna E. Waden, Ortega, North Beach and Visitacion Valley—as part of the Branch Library Improvement Program. Arts Commission and Library staff are recommending that the guidelines developed for the Branch Library Improvement Program Arts Master Plan in 2002 for the first six branches be extended to cover the four new branches. The Arts Master Plan includes the establishment of an Artist Pool of prospective candidates; the pooling and equal division of the artwork budgets among the eligible branches—which has been determined to be approximately \$75,000 or each of the four new branches—and a community-based artist selection process for each branch.

The Arts Commission is now replacing the BLIP Artist Pool established in 2002 with a new Call for Artists for the four new branches. Staff has distributed an RFQ for the new BLIP Artist Pool, and is also working to convene an Artist Pool Selection Committee to recommend a pool of candidates for the four branches. This Artist Pool Selection Committee will consist of an Arts Commissioner, a member of the BLIP staff, arts professionals, and one or more community representatives. Then an Artist Selection Panel will be created for each branch, to include three community members, the project architect, the branch manager and an Arts Commissioner. The Branch Community Artist Selection Panels will each select three finalists from the new BLIP Artist Pool to develop proposals for public display and comment prior to the final selection of an artist for each branch.

Immediately following establishment of the new Artist Pool, the artist selection for the Ortega and Visitacion Valley branch libraries will begin. As construction of the Ortega and Visitacion Valley branches is expected to begin in early 2009, finalists selected for these two branches will be asked to provide proposals in September 2008 and be available to work with an accelerated schedule to finalize design within several months after selection. Selection for the Bayview/Anna E. Waden and North Beach branches will take place in late 2008 or early 2009.





# San Francisco Arts Commission

LISTEN

TEXT ONLY

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**July 16, 2008**

## **VISUAL ARTS COMMITTEE**

Wednesday, July 16, 2008

3:00 p.m.

25 Van Ness Avenue, Suite 70

### **Minutes**

DOCUMENTS DEPT.

#### **Commissioners Present:**

Jeannene Przyblyski, Leonard Hunter, Alex Lloyd

**Absent:** Dede Wilsey, Pop Zhao

AUG 21 2008

SAN FRANCISCO  
PUBLIC LIBRARY

#### **Staff Present:**

Luis R. Cancel, Mary Chou, Allison Cummings, Marcus Davies, Jill Manton, Judy Moran, Susan Pontious

**Note:** All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:00 p.m.

#### **1. Gallery – 155 Grove Street exhibition**

Gallery Director Meg Shiffler presented an exhibition at Grove Street that will be on view from late August to October 28, 2008. Ms. Shiffler explained that while this exhibition slot is usually reserved for works by artists awarded the Murphy and Cadogan Fellowship, there were no artists this year that were appropriate for creating an installation at Grove Street. The upcoming exhibition is a collaborative between the SFAC Gallery and New Langton Arts in response to the Slow Food conference (August 28 to September 1, 2008) located in Civic Center Plaza. New Langton Arts regulars, chef Jerome Waag and Chez Panisse host Sam White, will collaborate with artist and farm owner Jesse Schlesinger to create an installation for 155 Grove Street. Mr. Schlesinger will lead the artist team and be the liaison with the Gallery.

The Gallery will contribute a \$1200 honorarium to Mr. Schlesinger, which includes his artist fee and the production and distribution of a postcard about the exhibition. New Langton Arts will contribute \$300 to \$500 to installation costs. Related events will include a brown bag lunch discussion with the artists at the Gallery, and a dinner at New Langton Arts called "OPEN City," part of their ongoing series called OPENrestaurant that explores the urban environment as a site for food production.

Commissioner Hunter expressed his support for exhibitions that relate to other events and festivals occurring at Civic Center.

**Motion:** Motion to approve an artist honorarium to Jesse Schlesinger in the amount of \$1200 for his contribution to the installation at Grove Street to be installed on August 24, 2008.

**Moved:** Hunter/Lloyd

## 2. **Gallery – SFAC Gallery exhibition at 401 Van Ness**

Ms. Shiffler reported that proposals for the three Gallery exhibition spaces now need to be reviewed and approved by the Director of Cultural Affairs before they are brought to the Visual Arts Committee for review and discussion. Ms. Shiffler then presented an upcoming exhibition at the Gallery, with the working title *That's Absurd*, organized by local artist Michael Zheng and a collective of Chinese artists living both in China and within the diaspora. The exhibition will take place at the Gallery at 401 Van Ness, as well as at Mission 17, a nonprofit center for visual culture in the Mission district, from February 13 to April 18, 2009. Ms. Shiffler explained that Director of Cultural Affairs Luis R. Cancel stated that the proposal could only move forward if the exhibition were expanded to include the work of at least one female artist and the title were changed. The collective is currently in conversation with internationally renowned artist Patty Chang, but her participation is not confirmed.

There was some discussion among Commissioners and staff about whether the exhibition was a survey of contemporary Chinese video and photography related to the theme of absurdity or whether the exhibition focused on the work of an artist collective. Commissioner Przyblyski stated that she did not take issue with an exhibition of works by only male artists if the collective consists of only men. If, however, it is an exhibition of a collective, she thought it was important for the collective to clearly state its vision and mission in the proposal. Mr. Cancel explained that he had understood the exhibition to be a survey of contemporary Chinese video and photography, in which case an exhibition of only males would not be representative of the field. Ms. Shiffler responded that the exhibition is not a survey, but that the proposal is from a collective of artists who have formed with the hopes of exhibiting their works together. Commissioner Przyblyski stated that a proposal from a collective that has formed simply for the sake of one exhibition opportunity would not be of strong interest to the Arts Commission, but that a proposal from an artist group that is clear about the nature of their collective mission would be of more interest. Commissioners Hunter and Lloyd concurred. Ms. Shiffler stated that she would ask Mr. Zheng and the collective to contribute more information about the nature of the collective including their mission and goals.

Commissioner Przyblyski stated that action on the motion will be postponed until a decision about the focus of the exhibition has been determined.

THIS MOTION HAS BEEN POSTPONED.

**Motion:** Motion to approve an artist honorarium to Michael Zheng in the amount of



\$1000 for his organizational contribution to the main gallery exhibition to be installed on January 25, 2009.

3. **Installation Design for *Whales* Sculpture at CCSF**

Collections Manager Allison Cummings reported on the proposed conceptual plan for the installation of Robert Howard's *Whales* sculpture at the Ocean campus of City College San Francisco. She explained that the sculpture was originally installed at Golden Gate International Exposition on Treasure Island in 1939, then moved to Golden Gate Park, before it was placed at the Academy of Sciences. When the Academy of Sciences began to build its new facility, the sculpture was moved to City College and was damaged in the process of being relocated. Ms. Cummings reported that the Arts Commission is currently pursuing restitution with the Academy of Sciences, as the Arts Commission does not have the funds repair the sculpture. Ms. Cummings presented images of the sculpture proposed for a location at the foot of the grand staircase leading to the Science Hall. The plan also calls for the relocation of Beniamino Bufano's sculpture *St. Francis of the Guns*, with one possible location near the Child Care Center on the eastern part of campus.

Commissioner Hunter expressed his approval of the placement of the *Whales* sculpture, which he thought was harmonious in style with the surrounding architecture.

In response to Mr. Cancel's inquiry about the need for a public meeting regarding the relocation of the *Whales* sculpture, Commissioner Przyblyski and Ms. Cummings confirmed that a public hearing regarding the relocation of the sculpture would not be necessary as the sculpture will remain on campus.

**Motion:** Motion to approve the design in concept by RHAA Landscape Architects for the installation of Robert Howard's *Whales* sculpture at the Ocean Campus of City College San Francisco.

**Moved:** Lloyd, Hunter

4. **San Francisco International Airport – Clare Rojas**

Public Art Program Deputy Director Susan Pontious presented an image of the revised proposal by artist Clare Rojas for boarding area G gate room wall at the San Francisco International Airport. Ms. Pontious explained that Ms. Rojas added a faux molding along the top of the wall and a picture hanging hook to her design. An image printed and painted on board will be suspended from the hook and will tilt slightly forward.

Commissioners liked the additional details of the molding and the hook. They thought it gave the work a comforting feeling and folk art appearance. Ms. Pontious explained that this particular work came in under budget at about \$68,000, and the remaining funds would stay in the Airport's art budget to be used for future projects.

**Motion:** Motion to approve the revised proposal by Clare Rojas for boarding area G

gate room wall at the San Francisco International Airport, which includes a faux molding and picture hanging hook.

**Moved:** Hunter, Lloyd

#### 5. **San Francisco International Airport – Terminal Two**

Ms. Pontious explained that the construction of San Francisco International Airport's Terminal Two is a design-build project in which the architect is also the general contractor; such projects move at a quicker pace because the construction documents do not go out to bid for a general contractor. Ms. Pontious stated that Virgin America is the primary client for the remodeled terminal and the airline wants a dynamic environment. Several opportunities have been identified, including a custom-made fritted glass façade with finials on the façade of the terminal. Ms. Pontious stated her preference for having an artist design the fritted glass façade, and possibly having elements of the work respond to wind or other natural elements. She also explained that the Arts Commission would be primarily responsible for design costs, as fabrication and installation costs are already included in the building costs. Commissioner Przyblyski stated that it would be nice to have a piece on the façade of the terminal that reflects the high quality and value of the Arts Commission's collection in the interior of the terminals.

Ms. Pontious explained that a request for qualifications ("RFQ") was posted with a basic description of the opportunities and she is working to gather a pre-qualified pool of artists.

Ms. Pontious explained that as there are almost no walls in the terminal, a work suspended from the ceiling would be appropriate as well as visible from a distance. One possible location for a hanging piece would be in the recompose area, after security. As the focus of the space is open sky, a large hanging piece would be well-suited for the site.

Ms. Pontious also stated that the gateroom areas would be an appropriate site for free-standing large sculptures in the Airport's Collection such as Arnaldo Pomodoro's *Cilindro Costruito* and Seiji Kunishima's *Stacking Stones*. She noted that Rufino Tamayo's *Conquest of Space* sculpture was approved for placement at an outside site at the north end of the Departures level drop-off area. Ms. Pontious did note that there is a wall in the waiting area that would be perfect for the display of artist Micheline Beauchemin's tapestries, which are currently in storage. Re-installation of the paintings by Joan Brown and Roy De Forest is also a priority. In response to a question about total art budget from Commissioner Lloyd, Ms. Pontious stated that there is about \$3.2 million available for art. She proposed that this funding be used to commission two to three large, prominent works as well as smaller free-standing sculptures.

In response to Commissioner Przyblyski's question about how the Artist Pool Selection Panel relates to the Airport Art Steering Committee in terms of selecting artists for the



commissions, Ms. Pontious explained that the Airport's representative for the Artist Pool Selection Panel is a member of the Airport Art Steering Committee, and Arts Commission staff will present the proposals of the selected artists to the Airport Art Steering Committee for approval prior to presenting proposals to the Airport Commission for approval. Commissioner Hunter confirmed that he will participate on the Artist Pool Selection Panel.

**Motion:** Motion to approve the public art program plan for Terminal Two of the San Francisco International Airport.

**Moved:** Lloyd, Hunter

**Motion:** Motion to approve the following pool of potential panelists for the San Francisco International Airport Terminal Two Artist Pool Selection Panel: Ann Alger, Director of Public Art Program for Phoenix Airport; Janet Bishop, Curator, SFMOMA; Timothy Burgard, Chief Curator, de Young Museum; Susan Gray, Artist and Public Art Director, L.A. Redevelopment; René de Guzman, Chief Curator, Oakland Museum of California; Susan Harrison, Director of Art in Architecture for GSA, Washington, D.C.; Kendal Henry, Public Art Administrator, N.Y.; Walter Hood, Landscape Architect and Artist; Mildred Howard, Artist; Arlan Huang, Artist; Larry Kirkland, Artist, Washington, D.C.; Miwon Kwon, Art Dept. Faculty, UCLA; Lizzetta LeFalle-Collins, Independent Curator; Wang Po Shu, Artist; Renny Pritikin, Director of Richard L. Nelson Gallery, UCD; Mary Rubin, Public Art Administrator, San Jose; Richard Shaw, Artist; Hilda Shum, Artist; Meredith Tromble, Critic; Shelly Willis, Public Art Administrator, Sacramento; and Ruri Yampolsky, Seattle Arts Commission.

**Moved:** Hunter, Lloyd

#### 6. **San Francisco International Airport – Secure Connector**

Ms. Pontious presented the selection panel's recommendation of the proposal by artist Bob Zoell for the Secure Connector at San Francisco International Airport. Lightly frosted glass panels, each 5 x 10 feet, are translucent and have colorful designs depicting birds and typography. Sand blasted glass panels along the top and bottom of the large panels will have a similar pattern. Ms. Pontious also presented the artist's design for the niches, and told Commissioners that she would like to encourage the artist to use a technique like mosaic to create some contrast to the glass panels. Commissioner Przyblyski agreed with the suggestion and expressed her appreciation for the piece and its appropriateness for the site. Commissioner Hunter stated that, of the three proposals, Bob Zoell's had the most levity, was the easiest to view, and had a modern aesthetic.

**Motion:** Motion to approve the selection panel's recommendation of the proposal by artist Bob Zoell for the Secure Connector at San Francisco International Airport, and authorization for the Director of Cultural Affairs to enter into an agreement with Bob Zoell for up to \$200,000 to design, fabricate and transport their artwork for the Airport, pending Airport Commission approval of the design.



**Moved:** Lloyd, Hunter

**7. San Francisco General Hospital**

Ms. Pontious presented the master plan for San Francisco General Hospital's public art program which indicates her recommendations regarding (1) the overall art enrichment budget breakdown; (2) locations for artwork and corresponding budget; (3) general thematic approach to the selection of artwork; (4) schedule; and (5) other considerations. She explained that the commissioned works would be based on the theme of the natural world, and incorporate light, texture and color. Ms. Pontious stated that the entry lobby would be an ideal place for a prominent work by one artist or a team of artists.

Commissioner Hunter expressed his appreciation for works by artists he saw as a panelist for SFO's Secure Connector who incorporate glass and painting in a remarkable way.

Commissioner Przyblyski stated the importance of including people on the Artist Pool Selection Panel with special expertise about selecting art for hospital settings, such as art therapists. She suggested Brenda Hutchinson as one of the panelists. Commissioner Przyblyski confirmed with Ms. Pontious that the names of potential panelists could be added to the list. Commissioner Hunter noted that General Hospital staff will also participate on the Artist Pool Selection Panel.

Ms. Pontious explained that her next steps will include creating an RFQ to gather a pool of qualified artists and identifying opportunities for architecturally integrated works and wall spaces for two-dimensional works.

**Motion:** Motion to approve the public art program plan for General Hospital.

**Moved:** Hunter, Lloyd

**Motion:** Motion to approve the following pool of potential panelists for the San Francisco General Hospital Artist Pool Selection Panel: Ann Alger, Director of Public Art Program for Phoenix Airport; Janet Bishop, Curator SFMOMA; Timothy Burgard, Chief Curator, de Young Museum; Susan Gray, Artist and Public Art Director, L.A. Redevelopment; René de Guzman, Chief Curator, Oakland Museum of California; Susan Harrison, Director of Art in Architecture for GSA, Washington D.C.; Kendal Henry, Public Art Administrator, N.Y.; Walter Hood, Landscape Architect and Artist; Mildred Howard, Artist; Arlan Huang, Artist; Larry Kirkland, Artist, Washington D.C.; Miwon Kwon, Art Dept. Faculty, UCLA; Lizzetta LeFalle-Collins, Independent Curator; Julio Morales, Artist and Co-Director of Queen's Nails; Wang Po Shu, Artist; Renny Pritikin, Director of Richard L. Nelson Gallery, UCD; Favianna Rodriguez, Artist; Mary Rubin, Public Art Administrator, San Jose; Richard Shaw, Artist; Hilda Shum, Artist; Meredith Tromble, Critic; Shelly Willis, Public Art Administrator, Sacramento; and Ruri Yampolsky, Seattle Arts Commission.

**Moved:** Lloyd, Hunter

**8. Art on Market Street Program**

Project Manager Judy Moran presented artwork proposals for the Art on Market Street 2008- 2009 Program. Ms. Moran reminded Commissioners that they approved a proposal by Jenifer Wofford during the May Visual Arts Committee meeting as the second poster project for this year, leaving one additional slot to fill. Ms. Moran then presented proposals by two artists and one artist team. Artist Jaime Cortez submitted a proposal titled *Maiden Voyage* that depicts the adventures of one of the weeping maidens atop the ornate columns of the Palace of Fine Arts as she comes to life and tours San Francisco. Artists Briana Miller and Thien Pham submitted a proposal titled *The Mighty Defender and the Unsung Hero*, a poster series in the style of a comic that can be read in both directions and tells two different stories set in San Francisco. Ms. Moran then presented Kota Ezawa's proposal, which takes its imagery from a 1933 demonstration of a left-wing workers' union in Germany in reaction to the appointment of Adolf Hitler as Chancellor of Germany. Ms. Moran stated that although she very much wants to work with Mr. Ezawa, she was not sure this particular proposal is appropriate for this year's narrative theme series or for the Art on Market Street Program in general. She explained to Commissioners that she would like to have Mr. Ezawa submit another proposal for the Art on Market Street 2009 Program, which she proposed take the theme of artworks based on photographic methods.

Commissioners agreed with Ms. Moran's suggestion regarding Mr. Ezawa's proposal. Through further discussion, Commissioners agreed that Briana Miller and Thien Pham's proposal was the most appropriate for the final exhibition of the Art on Market Street 2008 Program narrative Poster Projects.

Ms. Moran also presented the work of Native American artist America Meredith for a future Art on Market Street Program Poster Project. Commissioners expressed their interest in requesting a proposal from Ms. Meredith.

THIS MOTION HAS BEEN AM ENDED.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with the artist team of Briana Miller and Thien Pham for the development and implementation of a kiosk poster project with auxiliary programming for the Art on Market Street 2008 Program for a contract amount not to exceed \$18,000.

**Moved:** Hunter, Lloyd

**9. Central Subway**

Ms. Moran provided a brief update on the artist selection and public outreach process for the Central Subway Public Art Program. She stated that the Arts Commission received over 430 applications, with about 60 from the local Chinese community, a percentage greater than usual due to the collaborative outreach efforts of the Chinese Culture Center ("CCC") and the Chinese Community Development Center ("CCDC"),

press conferences in Chinatown, and one-on-one solicitation with members of the Chinese community. Ms. Moran announced that the Arts Commission would be holding the first of three meetings of the Central Subway Arts Master Plan Advisory Group on Wednesday, July 30, 2008. The Arts Commission will also hold community meetings in Chinatown and SOMA for additional input. Ms. Moran announced that the Arts Commission has hired an outreach coordinator, Francis Wong, who has worked extensively at the senior management level in the performing arts field in the Bay Area. The Arts Commission has entered into a short-term contract with Mr. Wong to assist with the Arts Master Plan process. Ms. Moran stated that a draft Arts Master Plan will be developed based on broad community input for review by the Visual Arts Committee later this fall.

Commissioners suggested the following panelists for the Central Subway Artist Pool Selection Panel: Larry Rinder, Director of the Berkeley Art Museum; Jeff Kelley, Independent Curator; and Hou Hanru, Director of Exhibitions and Public Programs at the San Francisco Art Institute. Commissioner Przyblyski suggested that Ms. Moran hold a separate meeting with Commissioners to discuss the goals and guidelines for the Central Subway Arts Master Plan, as focused attention during the Visual Arts Committee would be difficult. In response to Commissioners' questions about the total budget, Ms. Manton explained that the Arts Commission is in discussion with the Municipal Transportation Agency ("MTA") to determine whether the construction of the tunnels and relocation of utilities is eligible for art enrichment. If so, then the budget would be about \$15 to \$20 million; if not, the figure would be closer to \$8 to \$10 million.

THIS MOTION HAS BEEN AM ENDED.

**Motion:** Motion to approve the following pool of potential panelists for the Central Subway Artist Pool Selection Panel: Jorge Pardo, Director, L.A. Metro Art; Courtney Fink, Director, Southern Exposure; Hung Liu, Artist; Jenifer Wofford, Artist; Fred Wasserman, Director of Programming, Contemporary Jewish Museum; Janet Bishop, Curator, SFMOMA; Elizabeth Thomas, Matrix Curator, Berkeley Art Museum; Lucinda Barnes, Chief Curator, Berkeley Art Museum; Suzette Min, Associate Professor, University of California, Davis; Jens Hoffman, Phyllis Wattis Curator, California College of the Arts; Walter Hood, Architect; René de Guzman, Chief Curator, Oakland Museum of California; Hilda Shum, Artist; Julio Morales, Artist and Co-Director of Queen's Nails; Sandra Percival, Executive Director, New Langton Arts; Jim Melchert, Artist; Marina MacDougall, Curator; Lawrence Rinder, Director, Berkeley Art Museum; Jeff Kelley, Independent Curator; and Hou Hanru, Director of Exhibitions and Public Programs at the San Francisco Art Institute.

**Moved:** Lloyd, Hunter

#### 10. **Branch Library Improvement Project**

Ms. Moran discussed the public art process for the four new branch libraries as part of the Branch Library Improvement Project ("BLIP"). The four new branches include



Bayview/Anna E. Waden, Ortega, North Beach and Visitacion Valley. Ms. Moran explained that art enrichment funds for the four libraries would be pooled and divided equally among the four branches for a budget for each branch library of approximately \$75,000, pending final determination of the North Beach and Bayview budgets.

**Motion:** Motion to approve the pooling of funds for the public art projects to be planned and developed for the four new branch libraries—Bayview/Anna E. Waden, Ortega, North Beach and Visitacion Valley—as part of the Branch Library Improvement Program.

**Moved:** Hunter, Lloyd

**Motion:** Motion to approve the following pool of potential panelists for the BLIP Artist Pool Selection Panel: Courtney Fink, Executive Director, Southern Exposure; Mark Thompson, Director, San Francisco State University Gallery; Carolina Ponce de León, Executive Director, Galeria de la Raza; Linda Raynsford, Artist; Reddy Lieb, Artist; Joyce Hsu, Artist; Elizabeth Thomas, Matrix Director, Berkeley Art Museum; Katherine Aoki, Artist; Leo Bersamina, Artist; Sabina Chen, Executive Director, Chinese Culture Center; Kristen Zaremba, Project Manager, Oakland Public Art Program; and René de Guzman, Chief Curator, Oakland Museum of California.

**Moved:** Lloyd, Hunter

#### 11. **Collections**

This item was postponed to the next Visual Arts Committee meeting.

#### 12. **New Business**

Commissioner Przyblyski welcomed Commissioner Lloyd to the Visual Arts Committee and asked Mr. Cancel if he could work with Mayor's Office to address the need for Visual Arts Commissioners who are committed to attending the monthly Visual Arts Committee meetings. Mr. Cancel stated that he understood the difficulty of the situation and has been in communication with the Mayor's Office regarding this matter.

Ms. Manton provided an update on the Transbay Terminal and stated that she had met with project architects Pelli Clarke Pelli and had seen preliminary designs for the new terminal. Ms. Manton reported that the Memorandum of Understanding with the Transbay Terminal has been approved and that it will provide the Public Art Program with an administrative fee of \$925,000 over the next five years to manage their public art program. She explained that the Transbay Terminal, headed by the Transbay Joint Powers Authority ("TJPA"), is not a City agency but a collaboration of Bay Area government and transportation agencies that spans ten transit jurisdictions. Commissioner Hunter inquired whether the money came with any attachments, and Ms. Manton responded that there did not seem to be any particular restrictions at this stage of negotiations. Ms. Manton stated she would give a more detailed report about the Transbay Terminal in the upcoming Visual Arts Committee meeting.

Ms. Manton reported that Patrick Dougherty has submitted a proposal for a temporary installation at Civic Center Plaza, which is currently under review by the Recreation and Park Department. This temporary project would be funded by the San Francisco Public Utilities Commission ("PUC"). Ms. Manton explained the Recreation and Park Department's concern that Dougherty's proposed work to be placed on the tops of the plaza trees might harm the trees. Commissioner Hunter asked if there was a way for Mr. Dougherty to create a self-supporting work that will address their concerns regarding the well-being of the trees. Ms. Manton explained that she has forwarded comments from the Recreation and Park Department to Mr. Dougherty, who will draft a response. The artist has told the Arts Commission that his work has never harmed trees. Ms. Manton clarified for Commissioners that her correspondence with the Recreation and Park Department includes Dennis Kern, Director of Operations, and Steve Cismowski, Neighborhood Services Area Manager in Neighborhood 4.

Ms. Manton reported on the progress of a proposed change to the Planning Code in which the private one- percent- for- art requirement could either be fully or partially contributed to a Public Art Trust to be managed by the Arts Commission. Funds in the Public Art Trust would be used to commission permanent or temporary works in downtown San Francisco, in the C3 District, and if approved, 15 percent of the funds would be allocated for repair and conservation of artwork in the C3 District. Ms. Manton explained that developers are often unsure about how to fulfill their one percent requirement, as building lobbies are not considered public spaces and developers often have few options except to place artwork on the façade of the building or the adjacent sidewalk. Ms. Manton stated that the city's Planning Department may have some resistance to the change because it would make it too easy for private developers to transfer their funds to the Public Art Trust instead of providing art at the site of the new development. Ms. Manton stated that the text of the draft resolution is almost final and should be ready to present to the Board of Supervisors in September, who will then refer the resolution to the Planning Commission for a maximum of 90 days before it is returned to the Board for action.

Commissioner Lloyd asked how safe this fund would be, given the current budget crisis. Ms. Manton responded that it would be a protected fund established by ordinance, and therefore fairly safe, but that it is always possible for another ordinance to be passed to use the funds for a different purpose.

### **13. Old Business**

Ms. Manton reported that she would be meeting with Maya Lin during her visit to San Francisco on Thursday, July 17. She stated that the wire landscape sculpture, which is a permanent work based on the topology of the Bay Area's ocean floor that will be suspended from the columns of the outdoor terrace, will be installed beginning August 18, 2008 . Ms. Manton stated that she has a full conservation report for the wire landscape sculpture. She then reported that the video table sculpture has evolved to be

a multi-component installation called the *Whispering Benches*, which focuses on the theme of extinction and endangered or lost species; this is Ms. Lin's first video project. Ms. Manton stated that Ms. Lin's studio plans to use LCD technology instead of LED technology, which will address many concerns regarding energy consumption and power use, infrastructure and cooling requirements, construction costs, and ongoing maintenance. She reported that the Academy of Sciences supports this alternate technology. The completion date for the video sculpture is targeted for Earth Day in April 2009. Ms. Manton stated that Ms. Lin will be working with scientists to develop storyboards, and working on the logistics of the wire landscape sculpture, during her visit to San Francisco this week.

Ms. Manton reported on the progress of Diller + Scofidio's *Facsimile* at Moscone Convention Center. She stated that Moscone will provide the \$50,000 to retrofit the motion system and she is waiting for the transfer of funds to complete the work; she explained that she has reserved dates in late September for the work to be completed at the Moscone Convention Center. Ms. Manton clarified that the problem with the artwork is with the motion system. She stated that she will be meeting with Moscone staff to turn on the screen and confirm that the previously working parts of the artwork are still functioning. Commissioner Lloyd stated that the technology press should be contacted when the artwork begins to work again.

#### 14. **Adjournment**

The meeting was adjourned at 4:50 p.m.  
MC 7/21/2008





# San Francisco Arts Commission

LISTEN

TEXT ONLY

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August 20, 2008

## VISUAL ARTS COMMITTEE

Wednesday, August 20, 2008

3:00 p.m.

25 Van Ness Avenue, Suite 70

08-18-08A11:02 RCVD

DOCUMENTS DEPT.

AUG 18 2008

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### Agenda

#### 1. Consent Calendar

1. Motion to approve the six final poster designs by artist Jenifer Wofford scheduled for reproduction and installation in 24 kiosks on Market Street from September 22 to December 18, 2008 for the Art on Market Street 2008 Program.

2. Motion to approve a mural by artist Cory Calandra working in collaboration with workshop participants from The Giants Community Fund, San Francisco Recreation and Park Department, the Excelsior Playground Program, and San Francisco Giants player Omar Vizquel, located at the Excelsior Playground at 579 Madrid Avenue in proximity of first base, pending approval from relevant parties to paint over an existing mural in the same location.

#### 2. Gallery

*Meg Shiffler*

Update on the upcoming exhibition at the SFAC Gallery at 401 Van Ness proposed by artist Michael Zheng on behalf of a group of Chinese video artists.

**Motion:** Motion to approve an artist honorarium to Michael Zheng in the amount of \$1000 for his organizational contribution to the main gallery exhibition to be installed on January 25, 2009.

#### 3. Gallery

*Joyce Grimm*

Presentation on three artists under consideration for the next North Light Court Banner installation in City Hall: Todd Hido, Dave Maisel and Christina Seely.

**Motion:** Motion to approve artist honoraria in the amount of \$200 each to artists Todd Hido, David Maisel and Christina Seely to develop unique proposals for new North Light Court art banners in City Hall.

**4. Temporary Projects in Natural Settings***Jill Manton*

Presentation of a proposal for a temporary artwork by artist Patrick Dougherty at Civic Center Plaza for a six-month installation commencing in winter 2009.

**Motion:** Motion to approve proposal for a temporary artwork submitted by Patrick Dougherty for the Civic Center Plaza for a six-month installation commencing in winter 2009, pending approval from the Recreation and Park Commission.

**5. Transbay Terminal Project***Jill Manton*

Report on the progress of the Transbay Terminal Project and the possible goals for the project. Designation of an Arts Commission representative and an additional representative, Walter Hood, to serve on the Steering Committee for the Transbay Terminal Project.

**Motion:** Motion to approve designation of an Arts Commission representative and Walter Hood to serve on the Steering Committee for the Transbay Terminal Project.

**6. Temporary Projects in Natural Settings***Jill Manton*

Report on current status of the proposal by artist John Melvin for Lake Merced.

**7. McClaren Park***Jill Manton*

Report on progress of the artwork *Philosopher's Walk* by artist team Susan Schwartzenberg and Peter Richards at McClaren Park.

**8. Moscone Center West***Jill Manton*

Report on current status of retrofit of the artwork *Facsimile* by Diller + Scofidio at Moscone Center West.

**9. Academy of Sciences***Jill Manton*

Report on progress of art projects by Maya Lin and discussion of pending contractual issues.

**10. Laguna Honda Hospital***Susan Pontious*

Presentation of images of artist Beliz Brother's photographic lightboxes on three resident floors for Laguna Honda Hospital.



**Motion:** Motion to approve final images of artist Beliz Brother's photographic lightboxes on three resident floors for Laguna Honda Hospital.

**11. 9-1-1 Emergency Communications Center**

*Tonia Macneil*

Staff report

Report on the repair and removal of the artwork *Water Table* by Clifford Rainey from the Emergency Communications Center.

**Motion:** Motion to expend up to \$15,000 of funds provided by the Emergency Management Department for the removal of the artwork *Water Table* from the Emergency Communications Center, for its relocation to an alternate site, and for rehabilitation of the artwork to its original condition.

**12. Upper Noe Valley Recreation Center**

*Tonia Macneil*

Report on the final installation of five stainless steel sculptures and one stainless steel and glass sculpture by artist Troy Corliss at the Upper Noe Valley Recreation Center.

**Motion:** Motion to approve the final installation of five stainless steel sculptures and one stainless steel and glass sculpture by Troy Corliss at the Upper Noe Valley Recreation Center.

**Motion:** Motion to accept five sculptures by artist Troy Corliss at the Upper Noe Valley Recreation Center into the Civic Art Collection.

**13. Central Subway**

*Judy Moran*

Update on the Central Subway Public Art Program.

**14. Collections**

*Carol Marie Daniels*

Report on the following three projects at Golden Gate Park: Portals of the Past, Francis Scott Key, and Cider Press Bucket. Report on the Crumpler Mural Restoration and the Embarcadero Historic Signage.

**15. Private Percent for Art Legislation**

*Jill Manton*

Report on proposed change to private Percent for Art Legislation and distribution of draft Legislation.

**16. New Business**

**17. Old Business**

**18. Adjournment**

MC 8/15/2008

**Notices**

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102 during regular business hours. INFO: Mary Chou (415) 252-3215.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100 - 2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness, Suite 220, San Francisco, CA 94102 - telephone (415) 252-3100, fax (415) 252-3112 and <http://www.sfgov.org/ethics>.

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Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby, Jr. by mail to Interim Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415 554 7724; by fax at 415 554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).

# STAFF REPORT

**DATE:** August 15, 2008  
**TO:** Honorable Members of the Visual Arts Committee  
**FROM:** Tonia Macneil

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**Project:** 9-1-1 Emergency Communications Center  
**Location:** 1011 Turk Street  
**Budget:** Original: \$60,000. New: \$33,000  
**Artist:** Clifford Rainey

## Background

In 1999, the Arts Commission installed *Water Table*, an artwork by Clifford Rainey in the employee lounge at the new Emergency Communications Center. Rainey said about the artwork: "I was aware of the stressful environment of an emergency communications center and I wanted to create a work of art that would provide an opportunity for relaxation." This was consistent with the goals of the client and building designers, who proposed that the artwork include water.

The proposed artwork had been reviewed by an art advisory meeting with a former dispatcher and community leaders, however, it was not at all well received by the new building staff, and there were several heated complaints. The Public Art and Collections staff were in the process of researching possible solutions to the complaints when it was deliberately vandalized in November of 2000.

## Vandalism

The glass sculpture was discovered on the floor of a closet which was accessible only to the building manager, the maintenance chief, and the Sheriff's deputies who provided security for the building.

An incident report was written up and the matter referred to the City Attorney who indicated that the vandalism was a violation of State and Federal law and could make the City susceptible to a large claim by the artist. The artist provided detailed drawings of the damage sustained and an estimate of the cost of repair. Some time later, a letter from former Director of Cultural Affairs Rich Newirth was sent to the current Director of the Emergency Management Department, who agreed verbally to reimburse the Arts Commission for the repair and replacement of the artwork.

## Resolution

In 2006, Clifford Rainey began repairs to the glass sculpture, which were completed in the late Spring of 2007. The matter moved slowly until July, 2008, when staff was able to complete

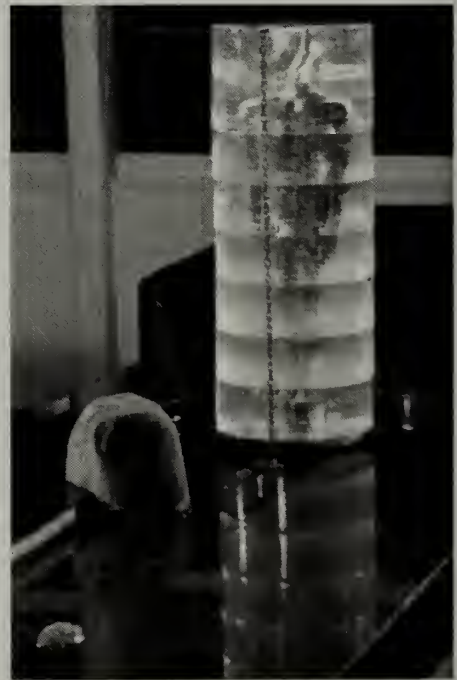


negotiations for the repair of the sculpture, removal of the granite base, and relocation to a new home, and obtain the transfer of funds. Time was of the essence. The Emergency Communications Department requested that the funds be taken from their 2007-2008 budget surplus, meaning that the transfer had to be completed by Friday, August 15, which was done.

The artist has received a payment of \$18,000 for repair of the glass sculpture and the Commission has received a Work Order of \$15,000 to remove the base and support structure and to relocate and rehabilitate the sculpture or, if no other site can be found, to deaccession it.

**Requested Action:**

Motion to expend up to \$15,000 of funds provided by the Emergency Management Department for the removal of the artwork *WaterTable* from the Emergency Communications Center, for its relocation to an alternate site, and for rehabilitation of the artwork to its original condition, but without water.



## Meeting Information

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Visual\_Arts\_Committee

Year: 2008

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### VISUAL ARTS COMMITTEE

Wednesday, August 20, 2008

3:00 p.m.

25 Van Ness Avenue, Suite 70

### Minutes

#### Commissioners Present:

Jeanene Przybyski, Leonard Hunter, Alexander Lloyd, Pop Zhao

Absent: Dede Wilsey

#### Staff Present:

Luis R. Cancel, Mary Chou, Allison Cummings, Marcus Davies, Jill Manton, Judy Moran, Susan Pontious, Ellen Shershow, Meg Shiffler

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:12 p.m.

#### 1. Consent Calendar

Commissioner Przybyski moved Motion 2 from the Consent Calendar in order to have a presentation and discussion of the item.

Motion to approve the six final poster designs by artist Jennifer Wofford scheduled for reproduction and installation in 24 kiosks on Market Street from September 22 to December 18, 2008 for the Art on Market Street 2008 Program.

Motion: Motion to adopt the consent calendar item.

Moved: Lloyd/Zhao

#### 2. Mural at Excelsior Playground

Public Art Program Director Jill Manton reported on a proposal to paint over an existing mural located at Excelsior Playground at 579 Madrid Avenue. She explained that the year in which the existing mural was painted is significant because of the California Art Preservation Act (CAPA), which states that the City does not have the right to repaint or remove the existing mural unless the City has permission from all the artists who painted the mural. Ms. Manton explained that the City Charter requires Arts Commission approval for both the removal of artwork from public property as well as for the design of any new artwork to be placed on city property. There are about twenty artists who contributed to the existing mural at Excelsior Playground. Ms. Manton stated that there will be a motion on the September Full Commission agenda to approve the removal of the mural pending further direction from the City Attorney's office. Ms. Manton explained that the new mural is sponsored by the Giants Foundation and painted in part by San Francisco Giants player Omar Vizquel. Ms. Manton then introduced Cory Calandra, one of the muralists and Business Director from Precita Eyes, and Chris Boettcher, a representative of the Recreation and Park Department, to present the design of the new mural.

Ms. Calandra explained that the Giants Community Fund, which funds community projects throughout the Bay Area, is renovating the Excelsior Playground, in part, due to Mr. Vizquel's interest in the playground and his contribution to the mural. The height of the wall upon which the mural is to be painted slopes from 11 inches to 8 feet and 4 inches and the width is 129 feet. Ms. Calandra explained that the treatment of the color of the figures depicted in the murals vary from sepia toned to full color to represent and honor figures from the past to the present. The image of the angel is of Mr. Vizquel and reflects not only his athletic prowess but his desire to help the community. Mr. Vizquel completed the drawing of the angel while Ms. Calandra completed the rendering of the figure.

Commissioner Zhao stated that the expression on the faces of the figures should be happier. Commissioner Przybyski asked if the mural will credit Mr. Vizquel as one of the artists and Ms. Calandra confirmed that it would. Commissioner Przybyski stated that she likes the mural pictorially and conceptually, but is concerned that the different ways in which the figures and letters are rendered may invite graffiti. Ms. Calandra explained that the design of the mural was completed with workshop participants from The Giants Community Fund, the San Francisco Recreation and Park Department, and the Excelsior Playground Program and she wants to respect the idea and designs that emerged from the workshops. She believes this collaboration has created a sense of ownership over the mural, which would deter vandalism. In addition, Ms. Calandra stated that because the figures in question are located on the shorter part of the wall, a more dimensional rendering of the figures would probably get lost. Mr. Boettcher stated that the existing mural is in poor shape so the new design is really an enhancement to the site and will freshen up the park.

Motion: Motion to approve a mural by artist Cory Calandra working in collaboration with workshop participants from The Giants Community Fund, San Francisco Recreation and Park Department, the Excelsior Playground Program, and San Francisco Giants player Omar Vizquel, located at the Excelsior Playground at 579 Madrid Avenue in proximity of first base, pending approval from relevant parties to paint over an existing mural in the same location.

Moved: Zhao/Lloyd

#### 3. Gallery

Gallery Director Meg Shiffler provided an update on the upcoming exhibition proposed by Michael Zheng on behalf of a group of Chinese artists. She explained that Mr. Zheng and the artists are considering a change of the exhibition title to "Liminal Stage," with a more descriptive subtitle. The word "liminal" refers to transition and change while the word "stage" reflects the artists' interests in theatricality. The group is talking to female artists such as Patty Chang in order to include a more diverse group of artists in the exhibition. Ms. Shiffler stated that the group is not willing to formulate and write a mission statement for their loose collective simply for the purpose of this exhibition. She then showed clips from three video works in the exhibition. Michael Zheng's video "14 Minutes a Revolution" is a recording of the artist singing, and then re-recording the song between two tape-recorders until it becomes incomprehensible. The next clip from the video titled "I will die" by artist Yang Zhenzhong shows people saying "I will die" in both Chinese and English, first with a smile and chuckle, then in a more serious manner. The final video from artist Zhu Jia titled "Never take off" depicts a plane that never takes off, with a ballad that starts and stops throughout the video. The videos will be played on a constant loop and the exhibition will include photography as well.

Commissioner Przybyski stated that the collective vision for this exhibition is thin and it seemed to reflect more about new genres practice than about China. However, as all the video clips seem to have a particular point of view, the exhibition thesis should state that this exhibition represents a particular strand of work and thematic interest, rather than being a survey of contemporary Chinese artists. Commissioner Lloyd agreed that the exhibition does not need to include works by artists with different perspectives if it is labeled as show focused on a specific theme.

Commissioner Przybyski stated there needs to be a clear explanation for why this exhibition is important to show in the City's Gallery. Director of Cultural Affairs Luis R. Cancel asked if it was a question about the value of having this exhibition at the City's Gallery. Commissioner Przybyski responded that there is value in seeing all types of artwork but the Arts Commission needs to think about why it needs to be in the City's Gallery.

Commissioner Zhao stated that the works do not appear to him to reflect changes in China and believes that as a group show, the range of works included seems to narrow. Commissioner Przybyski stated that while it is important to present work from different perspectives, this is just one perspective. Mr. Cancel stated that this exhibition is unusual because typically, a curatorial view is clearly identified at the beginning of the planning stages. However, he believes there is value in doing this exhibition. Ms. Shiffler stated that the Gallery often hosts exhibition with tight thematic approaches, and that the benefit to that approach is the opportunity to hold more exhibitions of works by Chinese artists in the future. This is not meant to be a broad survey.

Motion: Motion to approve an artist honorarium to Michael Zheng in the amount of \$1000 for his organizational contribution to the main gallery exhibition to be installed on January 25, 2009.

Moved: Lloyd/Zhao

#### 4. Gallery

Ms. Shiffler distributed a report that presents the work of three artists under consideration for the next North Light Court Banner installation in City Hall. Todd Hido, David Maisel and Christina Seely. The gallery will hold a competitive process similar to the process used to select artists for the Market Street posters. The Gallery will offer a small amount of \$200 to the three artists to create the proposals, which will then be presented to the Commissioners. The selection of the artist will be based on their proposals. The selected artist will receive \$2,500 to create the work, which includes ten banners, one of the ten being an informational banner.

Commissioner Przybyski cautioned that a couple of the artists proposed generally work on a small scale and might have difficulty creating a work for the large banners of the North Light Court. Ms. Shiffler explained that the Gallery will work carefully with whoever is chosen to create a successful work.

Motion: Motion to approve artist honoraria in the amount of \$200 each to artists Todd Hido, David Maisel and Christina Seely to develop unique proposals for new North Light Court art banners in City Hall.

Moved: Lloyd/Zhao

#### 5. Temporary Projects in Natural Settings

Ms. Manton provided an update on artist Patrick Dougherty's proposal for a temporary exhibition at Civic Center Plaza for a six-month installation commencing in the winter of 2009. The swirling sculpture will span 125 feet and rise 8 feet above the tree tops. She explained that the Recreation and Park Department is concerned about the harm the sculpture may cause to the trees and about the stability of the sculpture given the strong winds at Civic Center Plaza. She stated that Mr. Dougherty has a lot of experience working with trees and contends that his sculpture will not damage the trees. Mr. Dougherty will work with a crew of student volunteers and a local artist to head the crew. Ms. Manton stated that the budget is not yet final, but is estimated to be about \$55,000. The installation, which will be on view for about one year, will take place in the winter when the trees are pruned and in a dormant stage.

Commissioner Przybyski asked to see an image of the installed artwork on top of the pruned trees. She stated that the sculpture could be quite dynamic if it is installed for over one year as the trees grow and shed their leaves. Ms. Manton stated that she will obtain a photograph of the sycamores from the Recreation and Park

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Department when the trees are bare. Commissioner Przybyski postponed the motion pending review of a drawing of the proposed sculpture by the artist when the trees are bare.

**THIS MOTION HAS BEEN POSTPONED.**

**Motion:** Motion to approve proposal for a temporary artwork submitted by Patrick Dougherty for the Civic Center Plaza for a six-month installation commencing in winter 2010 pending approval from the Recreation and Park Commission.

#### 6. Transbay Terminal Project

Ms. Manton reported on the progress of the new Transbay Terminal, designed by Cesar Pelli and estimated to be complete in 2014. The total art budget is \$4.75 million, with approximately \$3.2 million for the artwork. Ms. Manton stated that she met with the architects and discussed options for the placement of the artwork, including the entrance at Mission Street and the rooftop park with its pools and fountains. She stated that she would like to designate both an Arts Commissioner and an additional representative, Walter Hood, a renowned landscape architect, to serve on the Steering Committee for the Transbay Terminal project. The Steering Committee will also include three other participants appointed by the Transbay Joint Powers Authority (TJPA).

Mr. Cancel questioned why the Arts Commission would invite representatives who are not Arts Commissioners to participate on the panel. Ms. Manton explained that the inclusion of a participant who is not an Arts Commissioner is a way to broaden the artistic and curatorial perspective of the Steering Committee. She explained that there is no guarantee that TJPA will select arts professionals to participate on the Committee and this is the opportunity to ensure their input. Mr. Cancel stated that this seemed like an important relationship that needs to be well thought-out and suggested staff to consider other Arts Commissioners to fill the two openings on the Steering Committee. Ms. Manton responded that she believes Visual Arts Commissioners would be the most appropriate to serve on the Committee. She stated that Commissioner approval and review is not mandated but value-added. Commissioner Przybyski stated that she believes one Visual Arts Commissioner would be appropriate for the Transbay Terminal Steering Committee. Mr. Cancel stated that he would like a better understanding about what the representation of these individuals would consist of.

Commissioner Przybyski stated that Mr. Hood is a great choice for participation on the Steering Committee and it is important not only to have arts professionals involved in this process, but also to have a representative that the Arts Commission is confident will act in that role. She stated that \$3.25 million is not a lot of money given the size of the construction and questioned the need for an Arts Master Plan given that there will probably only several larger works commissioned for the site. Ms. Manton responded that the Arts Master Plan is required as part of the contract and that she had discussed with the architects and project staff the possibility of smaller works and as well as larger ones. Commissioner Przybyski stated that projects with a small budget, like \$50,000 will not register in the passenger waiting area.

In response to questions from Commissioners and staff about the meeting dates of the Steering Committee, Ms. Manton stated the meetings will begin in the fall, 2008. She explained that the schematic design will be complete by this fall so there is some urgency to proceed with the artist selection process. Given the timeframe, Ms. Manton recommended an invitational competition for this phase of the artist selection process. The Steering Committee will meet at key points of the planning process throughout the several years of implementing the art program. In response to a question about why the selection process does not have to go through an open call, Ms. Manton stated that the artists will enter into contract with the Transbay Terminal and the Federal Transportation Authority (FTA) does not require an open competition, but it does have certain stipulations about the jurying process.

Commissioner Przybyski suggested that the Arts Master Plan include a list of potential sites and potential artists. Commissioner Lloyd inquired about the definition of an Arts Master Plan. Ms. Manton explained that an Arts Master Plan usually identifies the location, approach and general scale of the artworks for a particular project, but doesn't necessarily need to follow that form.

Commissioner Przybyski stated that she wanted to take this opportunity to thank Commissioner Hunter for his service at the Arts Commission. Despite his absence from this meeting, she expressed her appreciation for his dedication to his role as a Visual Arts Commissioner. She stated that Commissioner Hunter served on the Airport Arts Steering Committee and then asked Commissioner Lloyd if he would be interested in serving on the Airport Arts Steering Committee. She also stated that former Arts Commissioners could be a valuable resource in terms of serving on panels and committees. Commissioner Przybyski suspended the motion pending further discussion.

**THIS MOTION HAS BEEN POSTPONED.**

**Motion:** Motion to approve designation of an Arts Commission representative and Walter Hood to serve on the Steering Committee for the Transbay Terminal Project.

#### 7. Temporary Projects in Natural Settings

Ms. Manton reported on the current status of the proposal by artist John Melvin for Lake Merced, which was originally scheduled for installation this past week. Mr. Melvin worked with students from San Francisco State's Engineering Department but they could not produce signed and stamped engineering drawings. The project is on hold while the artist identifies another engineer and finds a solution that is environmentally acceptable. Ms. Manton explained that the problem lies with anchoring the balloons and suggested that Mr. Melvin consider using existing structures at Lake Merced, such as a concrete pedestrian bridge, to anchor the balloons or to suspend the balloon matrix with cranes placed in four locations around the lake. Ms. Manton stated that the original budget of \$30,000 would likely increase given these challenges. She reported that the Arts Commission is considering an honorarium for the San Francisco State students who worked on the project and Mr. Melvin will be paid an additional honorarium for his additional time and research. To date, the Arts Commission has spent only \$1,000 for the project. Commissioner Przybyski stated that temporary projects should not take several years of planning, and suggested that if Mr. Melvin is unable to find a viable solution relatively soon, then the Arts Commission should begin to work with other artists on this series of temporary projects in natural settings.

#### 8. McClaren Park

Ms. Manton stated that she met with Mohammed Nuru, Deputy Director for Operations for the Department of Public Works and arranged for granite curb stones, currently in storage, to be donated to the artist team Susan Schwartzberg and Peter Richards for their artwork *Philosopher's Walk* at McClaren Park. Commissioner Przybyski stated that with the large size of McClaren Park and the small size of the artwork budget, she is delighted to hear of such a win-win opportunity where curb stones are recycled and artists are provided with granite for their artwork.

#### 9. Moscone Center West

Ms. Manton reported on the status of retrofit of the artwork *Facsimile* by Diller + Scofidio at the Moscone Center West. She stated that the \$50,000 from the Convention Facilities is no longer available due to the City's budget crisis. She stated that Rick Scofidio will correspond with a San Francisco developer in an effort to obtain funding to repair the work, but currently, the Arts Commission does not have the funds to complete the repairs.

Mr. Lloyd asked if it was possible to ask for funding from high-tech companies. Ms. Manton stated that it would be possible but the issue of how to credit their contribution may be a problem because no advertising or commercial purpose may appear on the sign. She explained that she has not yet tried to seek private funds because she has been focused on working within City government to identify a source for the funds. Commissioner Przybyski stated that as it has been five years since the video was created, she is concerned that the video might look outdated. Mr. Cancel expressed his concern that the video equipment itself would actually work and Ms. Manton stated that she would complete systems checks in the near future.

#### 10. Academy of Sciences

Ms. Manton reported on her visit to Walla Walla Foundry to examine the wire landscape sculpture by Maya Lin, which is based on the topology of the Bay Area land and ocean floor. She displayed images taken during this trip and explained that the blue tape shown in the images of the sculpture are places Ms. Lin identified as needing more dimension. Ms. Manton stated that it was a fascinating process to see the development of this sculpture, which will arrive at the Academy tomorrow, August 21, and will be installed this coming weekend. She stated that KQED started interviewing Ms. Lin two years ago and they will interview both Ms. Lin at the Academy of Sciences, as well as Commissioner Przybyski about the installation.

#### 11. Laguna Honda Hospital

Public Art Deputy Program Director Susan Pontious presented images of artist Beliz Brother's photographic lightboxes, which depict images of flowers, on the south resident floors of Laguna Honda Hospital. Ms. Pontious presented a layout of the first floor of the hospital and explained that the darkened areas are the niches where the artwork will be installed. The smaller works are vertical in orientation and will be flat mounted; the larger works are all 4 x 6 feet and horizontal in orientation. The lightboxes will use the same energy-efficient light fixtures as the rest of the building.

**Motion:** Motion to approve final images of artist Beliz Brother's photographic lightboxes for south resident floors for Laguna Honda Hospital.  
**Moved:** Zhao, Lloyd

#### 12. 9-1-1 Emergency Communications Center

Project Manager Tonia Macneil reported on the repair and removal of the artwork *Water Table* by Clifford Rainey from the Emergency Communications Center (ECC). The sculpture is made up of two main elements, a cast-glass column formed around the hollow figure of a man, and a 3-foot by 6-foot granite slab carved out to create a shallow pool. She explained that the building staff had reacted negatively to the subject matter and the condition of the artwork, which originally functioned as a fountain. Although a rusting chain and algae build-up were removed, and in spite of ongoing efforts to allay concerns, the work was nevertheless vandalized by ECC staff, who had voiced objections to the figure's apparent nudity and their sense that the figure was trapped in its glass column.

Commissioner Przybyski asked why there is public art in a non-public area. Ms. Macneil explained that while the building is essentially closed, the Emergency Management Department requested and the Commission approved the artwork for the common area of the building that would be the centerpiece of a quiet corner. Ms. Macneil explained that following the vandalism, the Emergency Management Department has provided the funds to have the glass sculpture repaired by the artist. In addition, the department has allocated \$15,000 for the removal of the granite slab and re-installation at an alternate site. The glass has been repaired and will shortly be returned to the Commission. Ms. Macneil explained that the artwork was originally designed to function as a wet or dry sculpture, and given the difficulty in maintaining clean water, it was finally determined that the artwork would function as a dry fountain.

Commissioner Przybyski inquired about the possibility of deaccessioning the work. Ms. Macneil stated that she had a conversation with Collections Manager Allison Cummings and came to the understanding that it would be an abrupt and less than ideal solution to deaccession the work from the City's Collection without making an effort to locate a new home for the work in another City building.

Commissioner Przybyski expressed the opinion that the work does not really function as a public artwork. She stated that there is no clear reason why this work needs to be in the Civic Art Collection and there are no clear alternative locations to install the work. She explained it is also difficult for City Departments to allocate a space of six-by-three feet for the work given the already limited space for staff in most City buildings. Commissioner Lloyd asked if the base has to stay with the artwork and Ms. Macneil responded that it is an integral part of the artwork.

Mr. Cancel stated that the Arts Commission staff will engage in further discussion about the future of the piece. Ms. Macneil explained that the motion presented to Commissioners is to accept the money provided by the Emergency Management Department for the removal of the granite slab and its supporting structure.

**Motion:** Motion to expend up to \$15,000 of funds provided by the Emergency Management Department for the removal of the artwork *Water Table* from the Emergency Communications Center, for its relocation to an alternate site, and for rehabilitation of the artwork to its original condition.  
**Moved:** Lloyd/Zhao

#### 13. Upper Noe Valley Recreation Center

Ms. Macneil presented images and reported on the final installation of five stainless steel sculptures and one stainless steel and glass sculpture by artist Troy Corliss at



the Upper Noy Valley Recreation Center. The sculptures rise from the tops of gate posts at the entrance to the complex and the entrance to the children's playground. She explained that the artist had explored nearby natural areas and researched San Francisco's native plants to identify specific species indigenous to the City. The six-foot high sculptures are enlargements of plants and flowers that are barely a few inches in actual size. Mr. Canel inquired about replacement glass pieces for the sculpture and Ms. Manceil stated that she would look into this possibility. The dedication celebration for this artwork will take place on Saturday, September 6.

**Motion:** Motion to approve the final installation of five stainless steel sculptures and one stainless steel and glass sculpture by Troy Corliss at the Upper Noy Valley Recreation Center.

**Moved:** Lloyd/Zhao

**Motion:** Motion to accept five sculptures by artist Troy Corliss at the Upper Noy Valley Recreation Center into the Civic Art Collection.

**Moved:** Zhao/Lloyd

#### 14. Central Subway

Project Manager Judy Moran provided an update on the Central Subway Public Art Program. She stated that there have been two meetings of the Central Subway Arts Master Plan Advisory Group, which consists of 23 participants, facilitated in part by Francis Wong, the Central Subway Outreach Consultant. The Advisory Group will have one more meeting at the end of September. During the second meeting, the Advisory Group discussed their ideas about the Central Subway Public Art Program for both permanent and rotating works; their comments and suggestions will be used in the development of the Arts Master Plan, and an Appendix with a summary of their ideas and comments will be attached to Plan. Ms. Moran reminded Commissioners that at the last Visual Arts Committee meeting, there was a suggestion that Commissioners have a meeting solely dedicated to the Central Subway Arts Master Plan. Ms. Moran stated that she will provide Commissioners with a draft of the Arts Master Plan before the meeting for their review, and have the architects present revised designs of the stations as some of the larger open spaces are now intersected by structural beams and supports.

Commissioner Przybyski stated that she believes it is important to have one hour dedicated to the discussion of the Arts Master Plan. She strongly urged staff to have this discussion during the September Visual Arts Committee meeting, and arrange the agenda accordingly, because a separate meeting outside of the monthly Visual Arts Committee meetings can be difficult to schedule. Ms. Moran stated that her schedule is flexible and is willing to do whatever time works best for the Commissioners. Ms. Manton stated that she will work with staff to postpone agenda items planned for the September meeting to October in order to accommodate the Central Subway discussion.

#### 15. Collections

Collections Manager Allison Cummings reported on three projects at Golden Gate Park. The column of Portals of the Past has been refabricated and will be installed on August 28. Work on the Francis Scott Key Monument has taken longer than anticipated because of the time involved with cleaning the green stains off of the stone, but will be completed before Labor Day and the opening of the Academy of Sciences. The Cider Press Bucket has been reinstalled and repainted to match the monument. Ms. Cummings also reported that the Desvey Crumpler Mural Restoration project at the Joseph P. Lee Recreation Center in Bayview has been completed and a wonderful dedication ceremony took place on August 14. In addition, for the Embarcadero Historic Interpretive Signage project, the Bay Bridge and Herb Caen pylons were reinstalled and there is just one additional pylon to be reinstalled.

#### 16. Private Percent for Art Legislation

Ms. Manton confirmed with Commissioners that they received through email a draft of the Private Percent for Art Legislation, a privileged and confidential document. She announced that the development of this legislation is the culmination of several years of work. The legislation provides for the aesthetic oversight of the Arts Commission relative to the fulfillment of this requirement in the C3 downtown district and provides private developers with three options for how to apply their one percent public art requirement: (1) contribute 100 percent of the one percent public art fee to an onsite artwork; (2) contribute 100 percent of the public art fee to a Public Art Trust to be managed by the Arts Commission; or (3) contribute 50 percent of the public art fee to an onsite artwork, 45 percent to the Public Art Trust, and receive a five percent discount from their one percent requirement. Ms. Manton explained that with most of these development projects in downtown San Francisco, five percent of the one percent requirement can translate to budgets in the \$1 million range. The Public Art Trust will be established by companion legislation, overseen by the Arts Commission, and may be used for both permanent and temporary artworks in the C3 district, as well as the repair and conservation of works in the Civic Art Collection located in the C3 district.

Ms. Manton explained that the legislation will be introduced to the Board of Supervisors and then referred back to City Planning because the legislation proposes a change in the Planning Code. City Planning will have 90 days to take action before it is returned to the Board. The goal is to have the legislation in place by January 2009. Ms. Manton requested comments and suggestions from Commissioners and asked them to please copy the City Attorney on all responses to ensure confidentiality. Commissioner Przybyski congratulated Ms. Manton on the legislation and stated it would be wonderful to have more permanent and temporary artworks in downtown.

#### 17. New Business

Ms. Pontious reported that the Airport Commission approved Bob Zoell's proposal for the Secure Connector. They also approved the issuing of an RFQ for a pre-qualified pool of appraisers for both the Airport Museum Collection and the permanent collection at the Airport. Having more current appraised values is important for making sure that the artwork is properly insured. Ms. Pontious stated that with Commissioner Hunter resigning from the Visual Arts Committee, she needs a Commissioner to participate on the Airport Steering Committee and upcoming artist selection panels - an airport selection panel meeting on September 24, as well as a General Hospital selection panel meeting on October 24. Commissioner Przybyski appointed Commissioner Lloyd to sit on the Airport Steering Committee. Commissioner Lloyd stated he would be happy to serve on the Committee if his schedule permits it. Ms. Pontious explained that the Arts Commissioner who sits on the Airport Steering Committee is usually the one who participates in the artist selection panels for the Airport.

Commissioner Przybyski stated that one of the newly appointed Arts Commissioners, Lorraine Garcia-Nakata, might be able to serve on the September 24 panel. Commissioner Przybyski also suggested that former Visual Arts Commissioners such as Maya Driscoll might be interested in participating in the panel selection process if the current Visual Arts Commissioners are unable to attend.

#### 18. Old Business

There was no old business.

#### 19. Adjournment

The meeting was adjourned at 5:14 p.m.

MC 8/25/2008



# San Francisco Arts Commission

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September 17, 2008

## VISUAL ARTS COMMITTEE

Wednesday, September 17, 2008

3:00 p.m.

25 Van Ness Avenue, Suite 70

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### Agenda

#### 1. Consent Calendar

Motion to approve a mosaic tile mural at the 24th Street mini-park. Lead artist Susan Cervantes will work in collaboration with members of the lower 24th Street Neighborhood Association. Painting will commence in October, 2008 and be complete by July, 2009.

Motion to approve two painted rolled-iron metal artworks by artist Isis Rodriguez, each completed and installed above exterior entryway gates, one at Rolph Playground and the other at Potrero Del Sol Park, and to accept both artworks into the Civic Art Collection.

Motion to approve the addition of Blue Walcer, Director of the CARE (Cancer Awareness, Resources and Education) program to the Selection Panel pool for General Hospital.

#### 2. Central Subway

*Judy Moran*

Workbook to be provided by USPS mail

Discussion of the public art opportunities and priorities for the Central Subway.

#### 3. General Hospital

*Susan Pontious*

Appointment of Commissioner to sit on Selection Panel for General Hospital.

#### 4. "Great Streets" Streetscape Improvement Projects - Valencia Street

*Tonia Macneil, Jill Manton*

Staff report



Presentation of a new public art opportunity for Valencia Street between 15th and 19th Streets, and discussion of public art opportunities and artist selection process.

**Motion:** Motion to approve the public art program and artist selection process for the Valencia Street "Great Streets" Streetscape Improvement Project.

5. **Civic Center Plaza-Temporary Sculpture Proposal**

*Jill Manton*

Presentation of three alternate locations for the installation of a temporary willow sapling sculpture by artist Patrick Dougherty: South Park, Oak Trees on Grove and Polk Street side of City Hall, and other location to be identified.

**Motion:** Motion to approve three alternate locations for the installation of a temporary willow sapling sculpture by artist Patrick Dougherty and authorization to approve project implementation budget of \$50,000: (1) South Park; (2) Oak Trees on Grove and Polk Street side of City Hall; and (3) other location to be identified.

6. **Patricia's Green - Temporary Sculpture Proposal**

*Jill Manton*

Report on the temporary exhibition of Tony Labat's peace sign sculpture in Patricia's Green.

**Motion:** Motion to approve a loan fee not to exceed \$30,000 with Tony Labat for the installation of a peace sign sculpture at Patricia's Green.

7. **Academy of Sciences**

*Jill Manton*

Report on the final installation of Maya Lin's *Where the Land Meets the Sea* at the California Academy of Sciences.

**Motion:** Motion to approve the final installation of *Where the Land Meets the Sea* by Maya Lin for the California Academy of Sciences and authorization to accept artwork into Civic Art Collection.

8. **"Great Streets" Streetscape Improvement Projects - Leland Avenue**

*Tonia Macneil, Jill Manton*

Presentation of Department of Public Works ("DPW") plans, public art program opportunities, and selection process for the Leland Avenue/Bayshore transportation connection.

9. **SOMA West Ancillary Improvement Projects**

*Tonia Macneil, Jill Manton*

Presentation of DPW plans for the creation of a mini-park and community garden at McCoppin and Valencia Streets and the outdoor sports facilities along Division under

the Central Freeway on-ramp.

**10. Arts Festival Exhibition at San Francisco International Airport**

*Susan Pontious*

Staff report

Presentation of the October 11, 2008 opening of the exhibition *The Art of a City: The History of the San Francisco Arts Festival 1946-1986* at the San Francisco International Airport.

**11. New Business**

**12. Old Business**

**13. Adjournment**

MC 9/12/2008

**Notices**

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102 during regular business hours. INFO: Mary Chou (415) 252-3215.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100 - 2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness, Suite 220, San Francisco, CA 94102 - telephone (415) 252-3100, fax (415) 252-3112 and <http://www.sfgov.org/ethics>.

**KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE**

Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby, Jr. by mail to Interim Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San

Francisco CA 94102-4689; by phone at 415 554 7724; by fax at 415 554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).



## STAFF REPORT

**DATE:** September 10, 2008  
**TO:** Honorable Members of the Visual Arts Committee  
**FROM:** Tonia Macneil  
**RE:** NEW PROJECTS

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**Project:** Valencia Street (Liveable Cities Great Streets Project)  
**Location:** Valencia Street between 15<sup>th</sup> Street and 19<sup>th</sup> Street  
**Budget:** Art Enrichment Allocation: \$76,000 Artist's Budget: \$52,000  
**Artist:** To Be Determined

### Great Streets Capital Streetscape Improvement Projects

Valencia Street is the first of several streetscape improvement projects managed by the Department of Public Works (DPW) that will come before this Committee in the next few months. The Great Streets Program was created in September, 2005 to design and implement one-time capital investments on a series of streets across the City, using best practices in street design, including landscaping, lighting, and pedestrian safety measure4s to improve life in the neighborhoods. These projects are funded through multi-year federal transportation bill called "SAFETEA", other federal and state grants, and a variety of local funding sources. Each streetscape improvement is tailored to each street and community.

Valencia Street (15<sup>th</sup> to 19<sup>th</sup> Streets) Districts 6, 8 and 9  
Community Planning Complete – Summer, 2008  
Design Complete – Winter, 2008  
Construction Begins – Spring, 2009

### Valencia Street

Valencia Street is one of the City's main bicycle routes, and is a favorite of the bicycle community. Over the last 15 to 20 years the blocks near the intersection of Valencia and 16<sup>th</sup> Streets have become a center of Generation \_\_\_\_ culture, with restaurants of every ethnicity, boutiques, antique stores, body work businesses, coffee and liquor bars and the indomitable Roxie Cinema. The 16<sup>th</sup> Street Bart Station, noted for its Mexican folk-art themed plaza, is a short block away. Based on community input, DPW has developed tree grate designs that continue the 16<sup>th</sup>-Street Bart motif with Dia de los Muertos imagery. Their design and a sample of the grating material will be presented at the meeting.

Pedestrian experience and improvements to the bicycle lanes and bicycle amenities are high on the list of goals for the planned street improvements. Sidewalks will be widened, trees added,

bike lanes improved and traffic slowed as a result of the planned alterations. Details of the street renovation are described in the attached DPW fact sheet.

### **Public Art Program and Selection Process**

Incorporating artwork into the streetscape of San Francisco is a challenging enterprise. Years of experience in this type of environment lead us to conclude that the artwork must be out of harm's way. Staff has concluded that art in the sidewalks, art on Muni platforms, art within easy reach will not last. Accordingly, staff has identified two possible opportunities on Valencia Street:

1. 16<sup>th</sup> and Valencia Street intersection. One or two sculptures might be attached to existing traffic or lighting poles. This location, while conceptually appealing, is not ideal. In addition to the over-head Muni lines crossing in both directions, the busy intersection is a visually dense environment which lacks an identifiable focal point. The successful proposal will be a strong, simple statement, possibly including lighting.

For this site, an invitational selection process is most suited, as the successful candidate will ideally demonstrate a history of strong sculptural statements and mastery of similarly challenging environments.

2. Artwork on poles. The four-block stretch of Valencia Street is neither architecturally or culturally consistent. The addition of trees and widened sidewalks will do much to improve the visual landscape. The other consistent motif will be the 64 bike racks that are planned for the street, 16 on each block. These DPW-supplied bike racks can be as simple as a vertical, eight-foot pole intersected by a circle at the bottom. The tops of the poles would be available for the addition of small sculptures. The sculptures can be fabricated in multiples and painted in several colors, thus increasing their visual interest. While unassuming, this opportunity offers the possibility of exploration and discovery, as the artworks would be scattered all the way along the street.

This approach offers the opportunity to select one or more San Francisco artists who may have limited or no experience in public art. An open selection process, perhaps aimed at sculptors, would allow new talent to apply. The chosen artists will be paid a design fee for their proposals and work with a fabricator during design development. The Arts Commission or DPW will manage the fabrication contract, thus assuring consistent results.

\*\*\*\*

**Requested Action:** Motion to approve a public art program and selection process for the Valencia Street (Great Streets) Project.

## Department of Public Works

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### Valencia Streetscape Improvements



A Renewed Valencia Streetscape between 15th and 19th streets will provide sidewalk improvements on both the east and west sides of Valencia Street.

Improvements include: removal of the striped center median, better spaced and more accommodating curbside loading zones for trucks, improved traffic/parking and bicycle lane alignment, sidewalk widening, bulb-outs, pedestrian scale lighting, art

elements, bike racks, kiosks, and new street trees. The goal is to provide residents and visitors with safe and easy access to businesses, schools, shopping and regional transit connections, enhancing the sense of place with a unified ribbon of streetscape improvements.

#### Coordination

In 2004, the Municipal Transportation Agency (MTA) secured an Environmental Justice Grant from Caltrans to develop a Pedestrian Safety Plan for Valencia Street. The MTA held four meetings in 2004-2005 to solicit community input on potential pedestrian improvements and to identify community priorities. Through that process, the community expressed a strong desire to widen the sidewalks along Valencia Street and improvements to streetscape amenities along the corridor. In 2006, MTA, the Planning Department, and the Department of Public Works' Great Streets Program teamed up to create a collaborative vision for all users of Valencia Street.

#### Community Planning & Stewardship

A series of workshops, on-site meetings and walkthroughs were held with community members, the Mission Merchants Association and the International Brotherhood of Teamsters to evaluate needs for the corridor. Incorporating feedback from the previous workshops, the final conceptual design was presented in 2006, and received strong support from all groups. The community expressed a preference for focusing the first phase of improvements between 15th and 19th streets.

#### Conceptual Master Plan Presented at the Final Community Workshop

##### Valencia Streetscape Goals – Phase 1

The three major goals identified for Valencia Street through the planning process are:

- Providing a more pleasant pedestrian and bicycling experience



## Department of Public Works: Valencia Streetscape Improvements

- Making Valencia Street a safer environment with more usable sidewalk space, improved bike and traffic lanes, and sidewalk amenities
- Maintaining neighborhood diversity and balancing the needs of all of the community

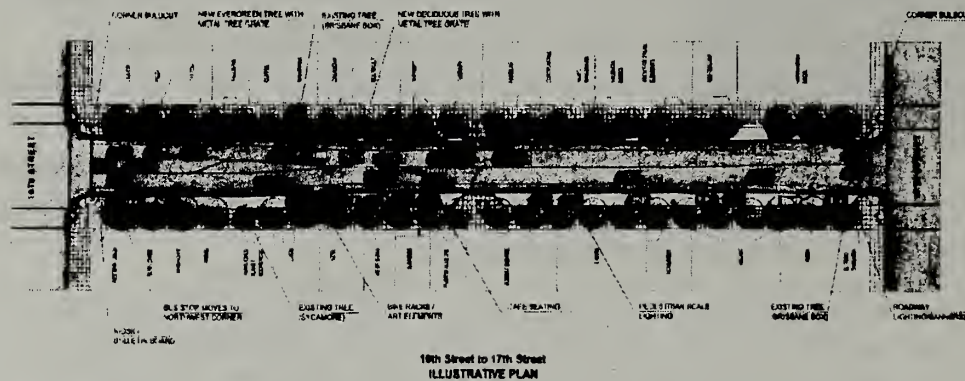
### Valencia Streetscape Improvements Factsheet (pdf)

#### Project Team

Department of Public Works, Project Manager: Kris Opbroek

Department of Public Works, Landscape Architecture: Martha Ketterer, John Dennis

Municipal Transit Agency, Traffic Engineering: Manito Velasco, Dan Provence



MTA | Municipal Transportation Agency



A RENEWED VALENCIA ST. STREETSCAPE PHASE I  
SAN FRANCISCO GREAT STREETS PROGRAM

SDPW Landscape Architecture  
June 2008

Date: September 12, 2008

To: Honorable Members of the Visual Arts Committee

From: Marcus Davies

Re: Arts Festival Exhibition at San Francisco International Airport

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Collections staff is pleased to announce the October 11<sup>th</sup> opening of *The Art of a City: The History of the San Francisco Arts Festival 1946-1986* at the San Francisco International Airport. The result of a partnership between the San Francisco Arts Commission and the San Francisco Airport Museums, the exhibit features selections from the Civic Art Collection representing four decades of acquisitions from the City's annual Arts Festivals. Comprised of a variety of media including paintings, works on paper, jewelry and ceramics, the exhibit explores the overlapping history of the festival program and the regional artistic identities that it encouraged.

#### **History of the San Francisco Arts Festivals**

In October 1946 the first municipally sponsored Arts Festival was held in the City's Civic Center. The event, a collaborative effort between the San Francisco Arts Commission and a group of artists frustrated by the scarcity of local museums and galleries, drew hundreds of participants and firmly established the viability of a highly democratized alternative to the relative exclusivity of existing exhibition venues. As the festivals grew in popularity and attendance over the years they became a significant forum for the exchange of visual ideas and material technique. By mid-century this creative current was fully evident in the expressive mingling of fine art and craft tradition that shaped the Bay Area studio movement and informed the work of artists such as **Merry Renk**, **Peter Macchiarini** and **Anthony Prieto**.

From 1946 until the last years of the Arts Festivals in the mid-1980s, the Arts Commission used budgeted monies from the City's general fund to purchase jury-selected work by contributing local artists. As a result, the Civic Art Collection contains a number of early works by influential artists, including **Robert Arneson**, **Bruce Beasley** and **Viola Frey**. In 1978 an exhibit of Arts Festival acquisitions was held at the Arts Commission's gallery, followed in 1986 by a second showing in the lobby of the TransAmerica Building, after which many of the objects were incorporated into the Arts Commission's interdepartmental loan program for display in City offices. For many of the artworks included in *The Art of a City*, this is the first time they have been publicly exhibited in over twenty years.

*The Art of a City: The History of the Arts Festival 1946-1986* runs from October 11, 2008 through April 10<sup>th</sup>, 2009 and is located pre-security in the San Francisco International Airport's International Terminal Main Hall, Gallery G2. The exhibition is on view twenty-four hours a day and is free of charge.





# San Francisco Arts Commission

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September 17, 2008

## VISUAL ARTS COMMITTEE

Wednesday, September 17, 2008

3:00 p.m.

25 Van Ness Avenue, Suite 70

### Minutes

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### Commissioners Present:

Jeannene Przyblyski, Lorraine Garcia-Nakata, P.J. Johnston, Alexander Lloyd

**Absent:** Dede Wilsey

### Staff Present:

Luis R. Cancel, Mary Chou, Allison Cummings, Nancy Gonchar, Tonia Macneil, Jill Manton, Judy Moran, Susan Pontious, Ellen Shershow

**Note:** All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:11 p.m.

## 1. Consent Calendar

1. Motion to approve a mosaic tile mural at the 24th Street mini-park by lead artist Susan Cervantes in collaboration with members of the lower 24th Street Neighborhood Association to commence in October, 2008 and be complete by July, 2009.

2. Motion to approve two painted rolled-iron metal artworks by artist Isis Rodriguez, each installed above exterior entryway gates, one at Rolph Playground and the other at Potrero Del Sol Park, and to accept both artworks into the Civic Art Collection.

3. Motion to approve the addition of Blue Walcer, Director of the CARE (Cancer Awareness, Resources and Education) program to the Selection Panel pool for General Hospital.

**Motion:** Motion to adopt the consent calendar items.

**Moved:** Garcia-Nakata/Lloyd

## 2. Central Subway

Project Manager Judy Moran introduced Albert Hoe, Central Subway Project Engineer, and Mona Tamari, Central Subway Project Architect. She then thanked the

Commissioners for allotting one hour of the meeting to discuss a draft of the Central Subway Arts Master Plan. Ms. Moran announced two upcoming Central Subway Public Art Program community meetings on September 18th at the Museum of the African Diaspora, and on September 23rd at the Chinese Historical Society of America. These two meetings are intended to provide the public with an opportunity to provide input into the public art program for the Central Subway stations. Ms. Moran also announced that the third and final Central Subway Arts Master Plan Advisory Group meeting will take place on Friday, September 26th. Ms. Moran explained that she will incorporate comments from the two public meetings, from the Advisory Group, and from the Commissioners into a revised draft of the Arts Master Plan, which she will provide to Commissioners for their review during the October Visual Arts Committee meeting. Ms. Moran then introduced Ms. Tamari to present images of the architecture and design of the three underground Central Subway stations.

Ms. Tamari showed images of the distinctive cross-sectional designs of the three underground stations. She then showed a brief animation of passengers traveling along the escalator path of the Chinatown station, pointing out areas where passengers naturally pause or slow down as potential spaces for artworks. She explained that the design of the stations is based on an intuitive way-finding. Ms. Tamari stated that while the volumes of space shown in the images of the station designs are accurate, the finishes and colors are not accurately presented. She explained that the architects are leaning towards a minimal, restrained palette; the vibrancy and color in the stations will come from the people and the artworks. The finishes will consist of glass for the elevators, metal for the guardrails and the trains, and exposed concrete, which reveal the unique forms of each of the stations. The elevators have glass walls for security reasons and enable passengers to see where they are going. For the Chinatown station, the entrance will be in the lobby of a multi-story building, the design of which is yet to be determined. The concourse level with the ticketing area and a walkway above the platform level will be a place of pause for passengers.

For the Union Square/Market Street Station, there will an entrance at Union Square and on the concourse level of the Market Street Powell station, connected by a two-block-long concourse. While the basic materials for the station will also be concrete, glass, and metal, the station will be distinguished by color. The walls along the concourse of the Union Square/Market Street Station will likely have a direct connection to the aboveground retail businesses. The platform level of the Union Square/Market Street Station is double-height or 40 feet high so it is a tall and dramatic space.

The Moscone Station entrance is located on the corner of Fourth and Folsom Streets with one entrance to be located in the lobby of an as-yet-to-be-determined multi-storied building that will replace the existing gas station. There is one escalator that brings passengers down to the Ticketing Hall, which is a double-height space, and only one entrance into the subway station on the west side of Fourth Street. There are also elevated walkways along the platform.



Ms. Tamari then presented various types of art opportunities at the different stations. Examples of locations include the dramatic double-height concourse space with tall walls viewable as passengers descend the escalator; the curved roof of the Chinatown station which creates a curved upper walkway with spaces for display cases along the wall; opportunities for hanging elements/sculptural pieces in ticketing hall areas; and the long uninterrupted length of the ceiling and floor along the two-block long concourse of the Union Square/Market Street Station. Other opportunities are the glass walls of the elevators, the floors, which could be of polished concrete or terrazzo in the Union Square/Market Street station concourse, and the benches on the platforms.

Ms. Moran reported that among the comments from the Advisory Group, there was a lot of consensus but also a range of concerns. She explained that there is an interest in having neighborhoods represented in the artwork but not to have works that are culturally stereotypical. The Advisory Group thought there should be design consistency from one station to another. Some people wanted cutting-edge work while others wanted works that would promote a calm and peaceful environment; Ms. Moran explained that the challenge will be to find a balance. She also noted a strong interest among Advisory Group members for rotating exhibitions. Ms. Moran emphasized that the Arts Commission was not expecting a consensus from the Advisory Group, the purpose of the Group being to gather a range of ideas.

Commissioner Przyblyski inquired about the next steps of the Advisory Group. Ms. Moran responded that the Advisory Group will review a rough draft of the Arts Master Plan and provide final comments during the third and final meeting on September 26th. After the two public meetings on September 18th and 23rd, Arts Commission staff will incorporate comments from these meetings as well as the Advisory Group meetings into the Arts Master Plan. Ms. Moran will then submit a revised version of the Arts Master Plan to the Arts Commissioners for the October Visual Arts Committee meeting for final approval before distribution. The next step will then be to develop cost estimates and budgets for various types of artworks in a range of materials for the Central Subway art opportunities.

Commissioner Garcia-Nakata stated that based on her review of the Arts Master Plan it seemed as though there were two conflicting voices: one in support of light boxes for the presentation of artworks, and the other that considered such technology prohibitive because of maintenance issues. Ms. Moran explained that light boxes are relatively easy to maintain. She also stated that the issue of technology is a difficult one as no one knows what technology will look like in 2016. Ms. Moran stated that advertising was an important issue raised by the Advisory Groups. Commissioner Przyblyski stated that the advertising plans for the stations should be determined with the MTA and an agreement memorialized in writing, to be included in the Arts Master Plan and Ms. Moran concurred. Ms. Moran stated that the San Francisco Municipal Transportation Agency ("MTA") will rely heavily on income from advertising space in the Central Subway stations to maintain and repair the stations. She also said that she and Ms. Manton had met with MTA staff to begin discussions about the allocation of space for both advertising and art in the



stations.

Commissioner Przyblyski asked if there will there be a budget for funding ongoing projects. Ms. Moran stated that the Arts Commission hopes to find a way to create a reserve to fund the rotating exhibitions. In response to Commissioner Przyblyski's inquiry about the model of funding used for the Art on Market Street Program, Ms. Manton explained that this is one model that could be used to fund artworks for the Central Subway rotating exhibitions; an agreement between the MTA and the station advertising vendor could provide for a portion of advertising space for artwork along with a dedicated annual allocation for that purpose from the advertising revenue.

Commissioner Przyblyski stated that as the Art on Market Street Program engages the themes of transportation and transit, the program is not just an altruistic gift from the MTA to the Arts Commission but a way for the MTA to promote public transportation and outreach to the neighborhoods. Commissioner Przyblyski explained that one of the challenges of having a temporary arts program connected with advertising is to deliver it in a way that does not look like advertising.

Commissioner Johnston suggested the Arts Commission negotiate with Muni to connect the advertising displays with an ongoing art program. He stated that the Art on Market Street Program is a good example of how to structure the Central Subways Public Art Program. He explained that a firm long-lasting agreement with the MTA for such a program is important because as Muni continues to grow it will want to increase the amount of advertising to generate revenue. Commissioner Johnston explained that the Art on Market Street Program was developed in the late 1980s, and it is important to create such a relationship at the beginning of the Central Subway Project. Director of Cultural Affairs Luis R. Cancel stated that the Arts Commission should focus on using a portion of the MTA's advertising display equipment for art programming. Ms. Manton reiterated the importance of claiming certain station spaces for the artwork with an agreement that they would not be available in the future for advertising; for example, some of the prime spaces at the new San Francisco International Airport terminal have already been allocated to advertising.

Commissioner Garcia-Nakata asked how the boundaries between artwork and advertising will be articulated in the Arts Master Plan and how it will take into account changes in technology. She also explained that endowments have to be fairly significant in amount to generate enough funding for maintenance and repairs as interest rates are so low. She asked about other approaches for funding that the Arts Commission is planning to use.

Ms. Moran stated that the funding for the rotating exhibitions is still in the process of being developed and as these exhibitions will not begin until 2016, there is still time to develop the program. Ms. Moran stated that perhaps a reserve rather than an endowment is the more appropriate path. She stated that the focus right now, however, is on the permanent works as the Arts Commission needs to move forward with the selection of artists to create works that will be integrated into the architectures of the

stations. Commissioner Garcia-Nakata stated that the Arts Master Plan should include language about the creation of a financial development plan for the rotating exhibitions. Ms. Manton added that if the Private Percent for Art Legislation is approved by the Board of Supervisors, then that is another potential source for funding a rotating exhibition program of the artworks if they are located in the C3 downtown district.

Commissioner Przyblyski asked about funding for the ongoing temporary projects that would occur while the stations are under construction. Ms. Moran stated that the Arts Commission will work with existing arts and cultural organizations along the Central Subway corridor to develop the temporary programs. These organizations will be selected from a competitive process and there will be one or two events or programs a year that will take place in one neighborhood one year and then the next neighborhood the following year. The event or program could be a one-time event with auxiliary materials and a public display. Ms. Moran stated that an example of a program could be an evening screening of historic films about the development of transit. Another example is a youth arts program in which youth work with artists and organizations along the Central Subway corridors in a variety of meaningful ways.

Commissioner Przyblyski asked how these temporary programs would be articulated in the Arts Master Plan. Ms. Moran stated that a description of the temporary art program will be included in the Arts Master Plan. Commissioner Przyblyski stated that there is the potential to look at temporary art programming as putting money back into impacted neighborhoods during the construction period. She emphasized the need to explain the purpose of having a temporary art program in the Arts Master Plan. Commissioner Garcia-Nakata stated that it is important to set parameters for what the neighborhoods can have so their expectations are not over and above what is possible. Mr. Cancel concurred that it is important to include the parameters of the temporary programs in the Arts Master Plan. Ms. Moran stated that after completion the Arts Master Plan may require revisions and additions as the Central Subway Public Art Program progresses over the next eight years.

Ms. Moran stated that the Advisory Group is interested in artworks that are located at the station entrances and that serve to enhance the areas around the stations; the Advisory Group also wants key identifiable elements at the station entrances as the ones for Muni and BART are somewhat nondescript. Ms. Tamari explained that the design of the station entrances will be coordinated with the buildings above but will also have its own statement. The signage will have to be coordinated with the architecture and design of the building itself. Commissioner Przyblyski stated that BART had expressed their wish to have artists design canopies to the station entrances as they could not be easily identified by passengers.

Commissioner Johnston explained that there will be an enormous amount of community pressure to share the Central Subway public art funding with the community and this will be a challenge as the three stations are located in such distinct and self-identified areas. He stated that as Muni will need to appease the businesses in Union Square impacted by



the construction, the Union Square retailers will have a huge influence on how their stores are presented in the stations if access to them is granted along the underground concourse. Commissioner Johnston stated that a strong design for the aboveground entrances to the stations would be a great asset to the neighborhoods. Commissioner Garcia-Nakata stated that such a design would also set a precedent for other neighborhoods who may want the same type of design; she cautioned that the design should be one that does not become quickly outdated.

Commissioner Przyblyski explained that a major statement at each of the station entrances will consume a large portion of the funding and she wonders how this will affect other priorities if the Arts Commission wants to have two or three different types of works in each of the stations. She does not think the budget will allow a huge sculpture in the interior of the station as well as a prominent work at the entrance. Ms. Moran stated that she would like to hear from Visual Arts Commissioners what they believe the priorities are for the permanent works in the stations. In response, Commissioner Przyblyski stated that she believes the art program will be successful if someone in 2016 says "I will meet you at the X (artwork)" so that the artwork becomes a defining element of the station, making it a destination or a landmark in the City.

Commissioner Garcia-Nakata asked if there was a way to clearly define the priorities for the art program (i.e. an aboveground artwork, an underground artwork, a landmark, etc.) and then identify what is possible once the budget is established and once the buildings above the stations are determined. Ms. Tamari explained that the station entrances will be located on the ground floor and then construction of the building above will come in a later phase.

Ms. Moran explained that the aboveground presence is very important to the Chinatown community. Commissioner Przyblyski asked if an aboveground presence would consist of something similar to the light standards and gates on Grant Street. Ms. Manton explained that the community has expressed interest in enhancing the canopies on existing storefronts and in having artwork help identify pedestrian routes adjacent to the station. Commissioner Johnston stated that as the type of business that will occupy the building above the station entrances will have a great impact on the design of the station entrance, he would like clarification about the timeframe for determining which business will occupy the building.

Mr. Hoe explained that decisions about the aboveground facility will not be concurrent with the beginning of construction for the Central Subway. Commissioner Garcia-Nakata stated that it is important to ensure there is cooperation and integration between the artwork installed at the entrance and the type of facility that will be constructed over the entrance as it may have a very particular aesthetic and brand. She warned against commissioning an artwork that doesn't fit with the resulting facility.

Commissioner Przyblyski stated that a temporary, low-budget solution for an aboveground presence adjacent to a station could consist of a banner program or light



standards to be placed along a one block radius. She stated that each of the Central Subway stations should have a major signature piece; a temporary rotating exhibit; and a broadly dispersed place-making intervention throughout the station, or a conceptual through-line. Mr. Cancel stated that with the uncertainty about the multi-level facility above the Chinatown and the Moscone station entrances, the budget for artworks underground should be determined first. Commissioners stated that a private development above the entrance stations, if located in the C-3 district, could generate its own percent for art requirement which could then become another opportunity for a public artwork at the entrances.

Ms. Moran thanked Commissioners for the opportunity to allocate one hour of the meeting to the Central Subway Arts Master Plan and encouraged Commissioners to contact her directly if they had any more comments or suggestions.

### 3. **General Hospital**

Deputy Director of the Public Art Program Susan Pontious requested the appointment of an Arts Commissioner to sit on the Selection Panel for General Hospital on Friday, October 24th. Commissioner Przyblyski asked Commissioner Garcia-Nakata if she would be interested in serving as the point Commissioner for General Hospital. Commissioner Garcia-Nakata stated that she will check her schedule and respond directly to Ms. Pontious. Ms. Pontious explained that the art budget for commissioning several artworks for General Hospital will be \$5.5 million. The first step will be the selection of a pre-qualified pool of artists. Then the panel will focus their selection on artists to create artworks that will be integrated into the architecture; these will include artworks that are part of the lobby design and various glass opportunities. The panel will meet on multiple occasions to make additional selections of artists for other opportunities at General Hospital.

Commissioner Garcia-Nakata asked if the Arts Commission has someone like a doctor at General Hospital to participate on the panel. Ms. Pontious explained that Kathy Jung, Project Manager at General Hospital, will participate on the panel as well as Blue Walcer, Director of CARE (Cancer Awareness, Resources and Education) who does programming with cancer patients, and artist Hilda Shum. Commissioner Garcia-Nakata recommended Sandra Hernández, an MD as well as CEO of the San Francisco Foundation for future panels.

### 4. **"Great Streets" Streetscape Improvement Projects - Valencia Street**

Project Manager Tonia Macneil presented a new public art opportunity for Valencia Street between 15th and 19th Streets as part of the Municipal Transportation Authority's Great Streets Streetscape Improvement Project, which rehabilitates a series of streets with state and federal money. Ms. Macneil stated that the project budget at Valencia Street is \$52,000 for a four-block area and the streetscape design is currently at 90 percent design level. The area is a fluctuating urban landscape with limited opportunities for making a prominent statement. She stated that the improvements are intended to make the streets more livable and will include, among other elements, an expanded sidewalk

with new lighting, trees, 64 bicycle racks, and more consistent bicycle lanes.

Ms. Macneil stated that the corner of 16th and Valencia Streets would be a great location for artwork but anything installed at that site would have to be attached to the existing traffic light poles or pedestrian light poles. She explained that the site is very close to the 16th street BART station and the community has expressed their interest in incorporating the Mexican folkloric sensibility found in the "papel picado"-style fences along the BART station and the illuminated glass house by artist Cork Marcheschi and community tile mural on the elevator tower. She stated that the Department of Public Works ("DPW") proposed using a "Day of the Dead" theme for horizontal bike racks and tree grates. Ms. Macneil suggested vertical bike racks that are eight feet tall with a sculpture or artwork installed at the top of the poles although there would be limitations placed on the scale and material of the artwork and sculpture. The budget would allow for approximately 30 or 40 bike racks, as DPW would be paying for the racks themselves.

Mr. Cancel stated that he hoped the artists could come up with a more visually interesting sculpture than those shown in the images. Ms. Macneil asked Commissioners what they thought about the "Day of the Dead" theme. Commissioner Garcia-Nakata explained that "papel picado" is more universal and colorful and the "Day of the Dead" theme is more specific to a particular community and may perhaps be controversial.

Commissioner Przyblyski expressed her preference for continuing the theme of the artworks installed at the nearby BART station. She supported the idea of creating artworks with the bike racks and suggested building on the folkloric and historic background of the neighborhood.

Commissioner Garcia-Nakata stated that she liked the idea of vertical bike racks because they would complement the new row of trees along the sidewalk. She stated that perhaps the artists could do something creative with the poles. She also stated that if maintenance was an issue in terms of the scratches, perhaps the racks could remain in their raw state instead of coated with a color.

**Motion:** Motion to approve the public art program of art on bike racks and selection of one to four artists for the Valencia Street from Streetscape Improvement Project.

**Moved:** Garcia-Nakata/Lloyd

##### 5. **Civic Center Plaza-Temporary Sculpture Proposal**

Ms. Manton reported that the original plans for an installation of a temporary willow sapling sculpture by artist Patrick Dougherty on the sycamore trees at Civic Center Plaza were not going to be feasible because the trees would not be able to support the sculpture, according to the Recreation and Park Department. Ms. Manton also explained that the Recreation and Park Department is proceeding with caution regarding the maintenance of the trees because of a recent Division of Occupational Safety and Health ("Cal/OSHA") fine resulting from an accident related to the pruning of the sycamores. Ms. Manton presented two alternative locations for Mr. Dougherty's installation: South



Park and the oak trees on the Grove and Polk Street sides of City Hall. Ms. Manton presented images of the oak trees at City Hall, which were suggested as a potential site by the Recreation and Park Department, but Commissioners did not think this would be an appropriate location for the sculpture. Ms. Manton stated that the flag poles on Civic Center Plaza would not work because they are located too far apart from one another. Ms. Manton explained that Mr. Dougherty suggested South Park as a possible location for a free-standing sculpture but she thought the site might be too small and confined for his work. Commissioners and Mr. Cancel suggested other potential sites including Golden Gate Park, the facade of City Hall, the interior of City Hall, the parking structure on Civic Center Plaza, and a pump station. Ms. Manton stated that she will check with the Recreation and Park Department about the suggested sites, take pictures of some of the potential locations, and encourage Mr. Dougherty to consider a location for his artwork that will be more prominently showcased in the City's important civic spaces. Commissioner Przyblyski stated that the motion will be postponed.

#### THIS MOTION IS POSTPONED

**Motion:** Motion to approve three alternate locations for the installation of a temporary willow sapling sculpture by artist Patrick Dougherty and authorization to approve project implementation budget of \$50,000: (1) South Park; (2) Oak Trees on Grove and Polk Street side of City Hall; and (3) other location to be identified.

#### 6. **Patricia's Green - Temporary Sculpture Proposal**

Ms. Manton stated that she is working on a loan agreement for Tony Labat's "Peace Sign," to be temporarily installed on Patricia's Green. The agreement will include a fee to fabricate, install and deinstall a new sculpture, which costs as much as transporting and refurbishing the existing sculpture that the Arts Commission originally wished to borrow. The agreement will also provide the Arts Commission with the opportunity to extend the length of the installation, the ability to exhibit the work in another public venue, and the right to retain and accept the work into the Civic Art Collection if the Arts Commission so desires. Ms. Manton reminded Commissioners that Stanlee Gatti, former president of the Arts Commission, wanted to give the sculpture as a gift to the City for placement in the Pan Handle. Commissioner Przyblyski expressed her support for the project and the installation at Patricia's Green in Hayes Valley. Ms. Manton stated that she will determine the gage of the steel for the new work and how it will last through time and announced that Mr. Labat currently is working on an exhibition at the San Francisco Museum of Modern Art related to recruitment campaigns and Uncle Sam.

**Motion:** Motion to approve a loan fee not to exceed \$30,000 with Tony Labat for the installation of a peace sign sculpture at Patricia's Green.

**Moved:** Johnston/Garcia-Nakata

#### 7. **Academy of Sciences**

Ms. Manton reported on the completion of the installation of Maya Lin's "Where the Land Meets the Sea" at the California Academy of Sciences. The sculpture is installed at a height of 15 feet and is attached to six columns and nine thin cables suspended from the



overhead glass and steel canopy. An interpretive plaque will be installed with includes a map with the section of the Bay Area that is represented in the sculpture. Tonight at 7:30 pm, KQED will air an interview with Maya Lin about the sculpture, which will also include interviews with Commissioner Przyblyski and Academy scientists. The dedication of the sculpture will take place October 24th at 3:30 or 3:45 pm and will be coordinated with Maya Lin's exhibition opening at the de Young Museum. The dedication will take place right before the reception at the de Young Museum.

**Motion:** Motion to approve the final installation of Where the Land Meets the Sea by Maya Lin for the California Academy of Sciences and authorization to accept the artwork into Civic Art Collection.

**Moved:** Garcia-Nakata, Lloyd

8. **"Great Streets" Streetscape Improvement Projects - Leland Avenue**

Presentation of this item is postponed to the next Visual Arts Committee meeting.

9. **SOMA West Ancillary Improvement Projects**

Presentation of this item is postponed to the next Visual Arts Committee meeting.

10. **Arts Festival Exhibition at San Francisco International Airport**

Ms. Pontious presented the October 11, 2008 opening of the exhibition *The Art of a City: The History of the San Francisco Arts Festival 1946-1986* at the San Francisco International Airport. She explained that the Arts Commission used budgeted monies from the City's general fund to purchase jury-selected works by local artists from the annual city-sponsored festival. The collection includes works by artists like Viola Frey, Robert Arneson and Peter Voulkos, and unique pieces of modernist jewelry. The exhibition will feature works that were purchased during this period and Ms. Pontious suggested holding a reception with the artists at the Airport. Commissioner Przyblyski and Mr. Cancel agreed that a reception in November would be a great idea.

11. **New Business**

Ms. Manton reported on her recommendation to the Transbay Joint Powers Authority staff to develop a public art program that uses the limited funding in a judicious way to make fewer, but more significant, statements. She explained that the Transbay Terminal senior staff and project architects seemed supportive of the idea of conducting an invitational competition in October for this first phase of projects. Mr. Cancel and Commissioner Przyblyski will serve as the Arts Commission designees on the Transbay Art Steering Committee. Ms. Manton also explained that a private office tower that provides the funding for the Transbay Center will be subject to the one percent for art in private development requirement and it's possible that part of this one percent could be used for programming public art for the City Park, which will be at the roof level of the Transbay Terminal or Mission Square between Mission Street and Transbay Terminal, or for the art budget for the permanent work in the Transbay Terminal.

12. **Old Business**

There was no old business to report.

13. **Adjournment**

The meeting was adjourned at 5:03 pm.

MC 9/29/2008





# San Francisco Arts Commission

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**October 15, 2008**

10-15-08A11-16 RCVD

## **VISUAL ARTS COMMITTEE**

Wednesday, October 15, 2008

3:00 p.m.

25 Van Ness Avenue, Suite 70

DOCUMENTS DEPT.

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### **Agenda**

#### **1. Consent Calendar**

1. Motion to approve a multiphase mural entitled "The Bayview is \_\_\_\_\_" by artists Malik Seneferu and Heidi Hardin working in collaboration with Bayview Footprints and Quesada Garden Initiative. The mural is located at the intersection of Newhall and Bridgeview Streets. During this first phase, sun and bird imagery will visually divide the wall into five distinct sections and provide space for community artists and youth to add imagery pending funding and design approval from relevant parties.

2. Motion to approve and to accept into the Civic Art Collection, the artwork consisting of 27 porcelain enamel panels with photographic images of blue water, completed in 2008 by artist Catherine Wagner, installed on the east wall of the Larsen Park Sava Pool natatorium at 19th Avenue and Ulloa Street in the Sunset District.

3. Motion to approve and accept into the Civic Art Collection the artwork consisting of four glass and stainless steel shutters, each shutter with five hand crafted tempered glass panels with flower imagery, completed in 2008 by artist Dana Zed, installed behind the front windows of the Portola Branch Library located at Bacon and Goettengen Streets in the Portola District.

4. Motion to approve and accept into the Civic Art Collection the artwork *Sun Spheres*, consisting of three mosaic-covered spheres, measuring three feet, four feet, and five feet in diameter, respectively, completed in 2008 by artist Laurel True, installed on three corners of the intersection of Ocean and Granada Avenues in the Ocean View-Merced Heights-Ingleside District.

5. Motion to approve the addition of the following arts professionals and community representatives to the Branch Library Improvement Artist Selection Panel: Kevin Chen, Gallery Director, Intersection for the Arts; Carrie Brewster, Director, Hearst Art Gallery,

St. Mary's College; Carrie Lederer, Director, Bedford Gallery; Sharon Wilchar, Artist and member of the Emeryville Public Art Advisory Committee; Michelle Seville, Cultural Arts Manager, City of Richmond; Karen Tsujimoto, Curator, Oakland Art Museum; and Amana Johnson, artist.

6. Motion to approve the addition of the following arts professionals and community representatives to the Central Subway Artist Pool Selection Panel: Ellen Oh, Director of Kearny Street Workshop; Shiree Dyson, Director of Public Programs, Education, and Museum Exhibitions, Museum of the African Diaspora; Hou Hanru, Director of Public Programs, San Francisco Art Institute; and Ellen Magnin Newman, Union Square Association board member.

7. Motion to approve honoraria in the amount of \$200 to each artist participating in the Chinese video and photography exhibition taking place at the SFAC Gallery from February 13 through April 18, 2009. The artists include: Zhu Jia, Ni Haifeng, Lu Chunsheng, Shi Yong, Xu Zhen, Xing Danwen, Yang Zhenzhong, and Michael Zheng.

2. **Gallery - North Light Court Banner**

*Meg Shiffler*

Brief update on the North Light Court Banner project, including the selected artist and budget issues.

3. **Gallery - 401 Van Ness**

*Meg Shiffler*

Presentation of artists and proposed special events for the 2009 exhibition *City of Glass*, to be co-curated by Ferris Plock.

**Motion:** Motion to approve an honorarium in the amount of \$1000 to Ferris Plock for his contributions as co-curator of the *City of Glass* exhibition at the SFAC Gallery at 401 Van Ness Avenue on view from May 1 to July 3, 2009.

4. **Central Subway**

*Judy Moran*

Staff report

Discussion of the final draft of the Artwork Goals and Guidelines sections of the Central Subway Arts Master Plan.

**Motion:** Motion to approve the final draft of the Artwork Goals and Guidelines sections of the Central Subway Arts Master Plan.

5. **Philosopher's Walk**

**5. Philosopher's Walk***Regina Almaguer/Peter Richards*

Report on the design development phase of the *Philosopher's Walk* by artists Peter Richards and Susan Schwartzberg at McLaren Park.

**Motion:** Motion to approve the design development phase of the *Philosopher's Walk* by Peter Richards and Susan Schwartzberg at McLaren Park.

**6. Moscone Recreation Center***Regina Almaguer*

Report on the conceptual design submitted by Kent Roberts for the Moscone Recreation Center.

**Motion:** Motion to approve the conceptual design submitted by Kent Roberts for the Moscone Recreation Center, and to authorize the Director of Cultural Affairs to enter into contract with the artist for design development, fabrication, transportation, and installation of the artwork for an amount not to exceed \$70,000.

**7. Randall Museum***Regina Almaguer*

Presentation of the conceptual design submitted by artist Charles Sowers for the Randall Museum.

**Motion:** Motion to approve the conceptual design submitted by Charles Sowers for the Randall Museum and to authorize the Director of Cultural Affairs to enter into contract with the artist for design development, fabrication, transportation, and installation of the artwork for an amount not to exceed \$100,000.

**8. San Francisco International Airport - Terminal Two***Susan Pontious*

Report on the selection of artists Janet Echelman and Buster Kendall to design suspended artworks for Terminal Two of the San Francisco International Airport. Report on the selection of artists Linda Beaumont and Norie Sato as finalists for the glass facade curtainwall of Terminal Two. Report on selection of a pre-qualified pool of artists for future opportunities at Terminal Two.

**Motion:** Motion to approve the selection of artists Janet Echelman and Buster Kendall to design suspended artworks for Terminal Two of the San Francisco International Airport, and to pay each an honorarium of \$2,000 for the conceptual design.



**Motion:** Motion to approve the selection of artists Linda Beaumont and Norie Sato as finalists for the glass facade curtainwall, and approval to pay each an honorarium of \$2,000.

**Motion:** Motion to approve the selection of a following pre-qualified pool of artists for future opportunities at Terminal Two of the San Francisco International Airport: Seyed Alavi, Terry Allen, Freya Bardell, Ron Baron, Dan Corson, Brian Goggin, Doug Hollis, Anna Murch, Jody Pinto, Wendy Ross, Charles Sowers, and May Sun.

9. **San Francisco International Airport - Secure Connector**

*Susan Pontious*

Presentation of Bob Zoell's final design for glass panels for the Secure Connector of San Francisco International Airport.

**Motion:** Motion to approve Bob Zoell's final design for glass panels for the Secure Connector at San Francisco International Airport.

10. **Laguna Honda Hospital**

*Susan Pontious*

Presentation of the design of Lewis deSoto's tapestries 1999 and 2003 & 2006 to be installed at Laguna Honda Hospital

**Motion:** Motion to approve design of Lewis deSoto's tapestries 1999 and 2003 & 2006 for Laguna Honda Hospital.

11. **Civic Art Collection Inventory - Progress Report**

*Susan Pontious*

Staff report

Progress report on the status of the full inventory of the Civic Art Collection, including data from the completion of Phase I and the plans for Phases II and III.

12. **Leland Avenue Streetscape Improvement (Great Streets) Project**

*Tonia Macneil*

Staff report

Presentation of a new public art opportunity generated by DPW's Leland Avenue Streetscape Improvement project, and request for approval of the site and scope of the artwork.

**Motion:** Motion to approve the public art program for the Leland Avenue Streetscape Improvement Project.

**13. City Hall Commemorative Bust Guidelines**

*Jill Manton*

Report on the City Hall Commemorative Bust Guidelines.

**14. Private Percent for Art Legislation**

*Jill Manton*

Report on the Private Percent for Art Legislation.

**15. Transbay Terminal Public Art Program**

*Jill Manton*

Report on the progress of the Transbay Terminal Public Art Program.

**16. *Rabbinoïd* Relocation**

*Jill Manton*

Report on the relocation of Gerald Heffernon's *Rabbinoïd*.

**17. California Street Steps Proposal**

*Jill Manton*

Report on the California Street Steps Proposal.

**18. New Business**

**19. Old Business**

**20. Adjournment**

MC 10/8/2008

Notices

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102 during regular business hours. INFO: Mary Chou (415) 252-3215.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100 - 2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness, Suite 220, San Francisco, CA 94102 - telephone (415) 252-3100, fax (415) 252-3112 and <http://www.sfgov.org/ethics>.

#### KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby, Jr. by mail to Interim Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415 554 7724; by fax at 415 554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).



**Date:** October 10, 2008

**To:** Honorable Members of the Visual Arts Committee

**From:** Judy Moran

**Re:** San Francisco Arts Commission Central Subway Public art Program Arts Master Plan

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**DRAFT\*\*\*\*\*DRAFT\*\*\*\*\*DRAFT\*\*\*\*\*DRAFT**

*Below is the final draft of the Goals and Guidelines sections of the Central Subway Arts Master Plan for review and approval by the Visual Arts Committee.*

**San Francisco Arts Commission Central Subway Public Art Program  
Arts Master Plan**

**The Central Subway Public Art Program Goals and Guidelines**

**Central Subway Public Art Program Goals**

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- To commission vibrant high quality works of art to reflect San Francisco's enduring commitment to the exceptional design of civic spaces.
- To enhance the quality of transit riders' experience through a range of high quality, signature public artworks by both local and national artists.
- To create a unique visual identity for each station, architecturally and culturally, by commissioning artworks that dramatically enliven the station interiors and reflect the diverse history and vitality of surrounding neighborhoods.
- To develop artworks that will remain in excellent condition in a busy underground transit environment for many years through the use of durable materials and fabrication methods that allow for easy maintenance and are resistant to vandalism.
- To maintain ongoing neighborhood interest in the Central Subway Project and help to mitigate the impact of construction during the final design and construction phase through periodic temporary art and educational projects along the Central Subway corridor.

- To engage new artists and maintain a fresh and lively environment in the Central Subway station following station completion through a rotating exhibition program at each station.

### **Central Subway Public Art Program Guidelines**

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The Arts Commission has developed the following guidelines for the Central Subway Public Art Program based on ideas expressed by the members of the Central Subway Arts Master Plan Advisory Group, community members in the Central Subway corridor neighborhoods, and the Arts Commission.

These guidelines are based on the current plans and designs for the larger Central Subway Project. Changes in the Central Subway Project during the design development or construction phases may require adjustments in the artwork guidelines. For example, architectural or budgetary changes may affect the quantity, scale and locations, as well as the type of materials and fabrication methods, of the permanent artworks, and the scope and duration of the rotating exhibition program. Budgetary changes may also affect the number, frequency and size of the temporary community art projects and the extent of marketing and educational outreach, during the eight year design development and construction phases of the Central Subway Project.

The Central Subway Public Art Program will include three components:

- 1) Permanent public artworks
  - a) In the subway stations and above ground areas adjacent to the station
  - b) On the light rail platform at 4<sup>th</sup> and Brannan
- 2) A rotating exhibitions program in each of the three subway stations after the transit line begins operation
- 3) A temporary projects program in each of the neighborhoods in the vicinity of the subway stations during the design development and construction phases of the Central Subway.

The guidelines are intentionally more general and conceptual than prescriptive in terms of artwork sites, proposed content, and materials in order to allow the Artist Finalists selected for each station adequate leeway in developing preliminary artwork proposals, and for the Artist Selection Panels to have flexibility in determining the best locations, thematic approaches, and aesthetic criteria for the artwork at each station.

The Central Subway Public Art Program will include permanent artworks by a diverse group of local and regional, emerging and more established artists working in a variety of media. In addition, the rotating exhibitions program will provide future generations of artists with the opportunity to have their artwork professionally displayed in the stations after operations begin in 2016.

Artworks with a vital and enduring aesthetic will be commissioned to forge a unique identity for each station. Some artwork may reflect a station's neighborhood context, either historically or culturally, while avoiding cultural stereotypes, and others may be

based on broader, more universal themes. Other artworks may provide a format or aesthetic, particularly at the entryway, that is consistent from station to station, helping forge a broader visual identity for the system as a whole.

The Arts Commission will work with the SFMTA to coordinate the allocation of station spaces for advertising and spaces for artwork. It is the Arts Commission's objective to have this accord finalized in a written agreement with the SFMTA before artists begin developing proposals for each station.

With several different artworks in each station, as well as SFMTA directional signage and advertising, careful planning and coordination is essential at the outset of the project in order to incorporate several artworks in each station in a cohesive and thoughtful manner. Appropriate placement, scale, media, and content must be balanced within the larger architectural, operational and cultural context of each station. A chaotic collection of jarring and disparate artworks in a complex visual environment is to be avoided.

It is expected that each station will have artwork in a variety of appropriate media. All permanent artworks will be fabricated in durable, easily maintained materials, such as ceramic or glass tile or mosaics; metal, including stainless steel porcelain enamel; laminated glass, terrazzo, and concrete. The Arts Commission will consult with a conservator as part of the review and evaluation process for each artwork proposal prior to final selection.

### **Subway Station Artwork Categories**

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Each station will feature both several permanent artworks and a temporary rotating exhibitions program in designated station areas. Some permanent artworks will contribute to a station identity, others will provide a connecting series of artworks that run through two or more levels of the stations, and some artworks may have a consistent format at each of the three stations, such as a distinctive light element. The rotating exhibitions program will provide an ongoing series of dynamic artwork displays that reflect the changing cultural and aesthetic interests of the City over time after transit operations begin.

#### **1. Permanent Public Artworks**

A collection of several permanent public artworks in the following four categories will be developed for each of the three stations and adjacent areas as follows:

##### **a. A large significant artwork**

One large scale, vibrant and engaging artwork in each station will create a station identity and a landmark for the neighborhood. A prime location for a significant artwork might be the station entryways, or the large wall expanses on the concourse levels.

##### **b. A wayfinding artwork project**

An art project by one or more artists will extend through two or three of the station levels, providing a thread for pedestrians to follow through the station to help with wayfinding. Not necessarily one long linear artwork,



the project could be a series of artworks that are thematically and aesthetically related, creating a second signature element that helps to guide passengers through the station. Such projects might also incorporate historical or cultural elements related to the station neighborhood. This art project could involve multiple artists working with a consistent theme and format. However, these artworks are not intended to replace MTA directional signage, but to create a distinctive visual language that is coordinated with, rather than replacing, signage and other MTA graphic material.

Examples might include a series of art elements extending along walls next to the escalators, or along the floor or ceilings in the entryway and concourse levels. An artwork might begin outside the station as banners or light fixtures and continue into the entryway and down through the station in other media. Artworks could be two dimensional, such as tile or metal insets, or sculptural, with elements sited throughout the station. The glass walls of the elevators that continue from the entryway to the platform level could contain a laminated or sand-blasted art treatment as long as visibility into the interior of the elevators cars was not significantly impaired.

#### **c. Additional artworks within the stations**

Additional art opportunities might include more intimate elements, each distinct and sited in a smaller area. Functional elements, such as benches, might be designed by artists on the platforms or concourse areas, as well as railings on the concourse level of the Chinatown station. Station pillars could be covered with mosaics, each by a different artist.

#### **d. Artworks adjacent to the stations**

Artworks will be located in appropriate areas adjacent to the station entryways to assist in leading pedestrians to the entry levels of the stations. As previously stated, these artworks could extend into the stations, leading passengers through the stations as well. Examples of artworks might be banners on the streets approaching the stations, a large archway that spans an intersection, or an above-ground sculptural element at the entryways.

Such artworks cannot be on private property which will restrict projects to publicly owned real estate. The FTA states that "Artistic undertakings that promote specific private or corporate business interests are ineligible for FTA funding."

Plans for artwork at the entryway of the stations can only be finalized after a final determination has been made about the buildings that will house the entryways to the subways at the Chinatown and Moscone/Yerba Buena stations. This determination will not necessarily coincide with the design development and construction schedule of the Central Subway.

## **2. Rotating Exhibitions**

The Arts Commission will establish a rotating exhibitions program at each station to provide an ongoing infusion of fresh artwork for station users and allow for future generations of artists to participate in the Central Subway Public Art Program after the stations begin operations in 2016. Such a program will also provide an opportunity to Central Subway corridor arts organizations to have a presence in the stations by curating exhibitions.

The Arts Commission will work with the MTA to designate a dedicated rotating exhibition space in each station and to provide the necessary professional exhibition equipment, such as light boxes, display cases, LED boards or decals. The display equipment may be different from one station to another, or each station may have a combination of different types of equipment, but the location and equipment will be determined and installed at each station prior to the end of project construction.

The rotating exhibitions program will be funded by a reserve, a set amount of the art enrichment budget to be used exclusively for this purpose, possibly for a five year period following the beginning of system operations. The Arts Commission is committed to the rotating exhibitions program as long as funding is available. Exploration of additional funding sources to extend the rotating exhibition program will be investigated.

The rotating exhibition program may not be used for other purposes such as advertising or public service, but will be reserved exclusively for temporary art projects.

As the rotating exhibitions program will not be implemented until 2016, the specific guidelines for the program will not be finally determined until closer to the end of construction. At this time, the Arts Commission is planning to determine exhibitions through an annual application process for San Francisco artists, nonprofit arts organization or nonprofit community organizations that have arts programming, such as a youth art program. A different artist or arts organization will be selected annually for each station, to work with the Arts Commission to curate one or more exhibitions. All exhibitions will need to be approved by the Arts Commission.

The Arts Commission is working with the MTA to explore the possibility of dedicating a portion of the advertising delivery equipment for artwork. A challenge for such a program would be to create artworks that are distinctive enough not to be confused with the advertising.

## **3. Temporary Art Projects**

The Arts Commission will conduct a temporary program of art activities throughout the eight year design development and construction phase of the

Central Subway Project. This program will provide an additional investment in the Central Subway corridor neighborhoods, helping to mitigate the impact of the extensive multi-year City public works project. The program will allow for ongoing participation of artists, arts and other organizations, as well as the public, in the Central Subway Public Art Program.

The program will initially sponsor approximately one temporary project per year, beginning in 2009, in one of the three Central Subway neighborhoods. Projects will be developed in the other two neighborhoods in the subsequent two years. Additional temporary projects may be scheduled annually depending on the availability of adequate resources.

Projects will be selected through a competitive application process among artists, arts organizations or community organizations with an arts program along the Central Subway corridor. A two-tiered selection process will result in a short list of appropriate organizations selected and paid a stipend to develop proposals, one of which will be selected for implementation.

Projects may include banners, bus wraps, posters, a cultural event, an art installation or a youth arts program, and may take place at any appropriate point along the Central Subway corridor, not just at the station locations. All temporary projects must reflect an aspect of the surrounding neighborhood and take place in a venue or venues that provide a maximum amount of broad public access. This program is not intended for a gallery or for exhibitions in existing nonprofit art spaces.

### **3. Related Educational and Project Promotional Activities**

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Throughout the design development and construction phases of the Central Subway Project, the Arts Commission will sponsor educational and promotional activities in the Central Subway neighborhoods. Such activities will include community presentations by those artists selected to create artwork for the Central Subway; public informational displays of artwork proposals; and brochures and posters about the Central Subway Public Art Program, among others.



**Date:** October 10, 2008

**To:** Honorable Members of the Visual Arts Committee

**From:** Susan Pontious

**Re:** Civic Art Collection Inventory – Wall to Wall: Progress Report

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One of the primary mandated responsibilities of managing the city's art collection is preserving and caring for those objects. Accountability for objects is a significant part of that care. A major goal of the Civic Art Collection Program is to complete an inventory of the entire collection. This is a several year, multi-phase project.

**To date, no full inventory has ever been completed in the history of the Civic Art Collection**, although several attempts have been made. Art collection inventories are ambitious projects, and require a staffing level that has been absent from the Arts Commission for many years.

A full inventory of the San Francisco Civic Art Collection is particularly challenging due to the high number of "portable" works that have been loaned out to city departments since the early 1950's. Tracking artwork in a loan program such as this requires a diligence through adequate staffing and funding that the Arts Commission has struggled to provide. As a result, an inventory of these works requires an analysis of contradictory location records contained within our hard files as well as our electronic database, and sleuthing loans that are attached to city staff that are no longer employed with their respective departments or whose offices have relocated over the years.

- There are approximately **3,200** objects in the Civic Art Collection.
- **1,396** of these objects are catalogued in our database with unlisted locations.
- An additional **754** objects are listed as on loan to **183** different city agencies and offices.

Phase I – Completed FY07/08

Location: San Francisco General Hospital

**STATS:**

- The San Francisco General Hospital inventory took 1 staff member approximately 1 year to complete, dedicating 20% of their time to the project while working on concurrent assignments.
- **169** objects were thought to be located at SFGH and **81** of these artworks have been accounted for as a result of the inventory.
- **44** of the located works were removed from the hospital basement, and are stored at Brooks Hall.

Locations: SFAC controlled storage spaces at Suite 60 (25 Van Ness Ave.) and Brooks Hall (Civic Center)

### STATS:

- The Suite 60 and Brooks Hall inventories took 2 staff members approximately 6 months to complete, dedicating 40% of their time to the project while working on concurrent assignments.
- **487** objects were listed in EmbARK as being in Suite 60 prior to the 2008 inventory
- **624** clearly accessioned artworks have been accounted for in Suite 60; meaning **137** previously missing works have been located.
- Brooks Hall provides storage for **128** artworks.
- 80% of the artwork in storage needed identification photographs taken and entered into our database.

### PROCESS:

- Each storage space was approached systematically, beginning with arranging a numbering system for the existing storage furniture (the bins, racks, and drawers) as no formalized approach to the organization of the storage spaces had previously been arranged.
- Each artwork in the storage space was then given a condition assessment, checked that it was labeled properly, measured, photographed, its specific location recorded, re-packed in archival housing, and labeled on the exterior of the packaging.
- Inventory data was then reconciled with EmbARK – involving making location changes, adding images to records, entering condition notes, and correcting data mistakes left over from when the database was upgraded several years ago.

### Phase II – Scheduled completion end of FY09/10

Locations: Department of Public Health including General Hospital, the Mental Health Rehab Facility, Health Clinics, and administrative offices. Inventory the Hall of Justice and the Branch Library's.

Phase II goals for FY08/09 include the completion of the Health Department inventory, and giving priority to confirming the location of artworks in the collection of high merit. We will also begin the entry of loan data from existing paper files into EmbARK in order to establish loan chronologies from which to begin the tracking of objects.

### STATS:

- There are **161** objects listed as on loan to DPH buildings, programs, and offices, including SFGH and **19** satellite health centers.
- There are **83** objects listed as on loan to the Hall of Justice (850 Bryant), and **47** objects on loan to police stations, Police Academy and Sheriff's facility.
- There are **19** objects listed as on loan to SFPL throughout **8** branches.

### COMMENT:

Phase II presents unique challenges and requires more detailed coordination than Phase I. We are inventorying spaces that we do not have control over or continued access too, therefore cannot freeze potential movement of objects, as would be done in other inventory initiatives. Scant location records will require Collections staff to conduct thorough walk-throughs of each office (including internal offices, closets, etc.). This is a delicate operation and requires making contact with a staff person within the department and scheduling time to enter the space. Several of the departments, including the Hall of Justice and the Mental Health Facility, require security escort. In addition, a number of our records lack photographic documentation, necessitating careful comparison to catalog information during the on-site inventory process. Fortunately, many pieces bear an identifying SFAC label on their reverse, but mounting hardware and size often requires assistance in removing them from the wall for inspection.

### Phase III

Locations: City Hall, Public Art Projects, Monuments, and various remaining locations.



**DATE:** October 10, 2008  
**TO:** Honorable Members of the Visual Arts Committee  
**FROM:** Tonia Macneil  
**RE:** NEW PROJECTS

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**Project:** Leland Avenue (Liveable Cities Great Streets Project)  
**Location:** Leland Avenue at Bayshore Boulevard, Visitation Valley  
**Budget:** Art Enrichment Allocation: \$56,000 Artist's Budget: \$38,000  
**Artist:** To Be Determined

#### **Leland Avenue**

Leland Avenue is a four-block commercial street that is the civic heart of Visitation Valley, a neighborhood of small bungalows in the Southeastern part of the City. The once-ignored neighborhood is now on the map largely due to the work of community members over the last twelve years, who have created a true civic treasure in the Visitation Valley Greenway, which begins at Leland Avenue. Construction will start soon on a new library, the new T-Third Line is now running and a 20- acre parcel directly across from the intersection of Leland Avenue and Bayshore is scheduled for redevelopment with housing, businesses, and a link to the nearby Cal-Train Station. In sum, Leland Avenue is in the midst of a major renaissance.

Creating a sense of arrival at the intersection of Leland Avenue and Bayshore is the primary goal of the Community and the Department of Public Works (DPW). A secondary choice is on the avenue itself adjacent to the entrance to the Greenway.

#### **Public Art Program**

As of this writing, we propose that the artwork be located on the Southwest corner of Leland and Bayshore Boulevard. In addition to being a free-standing sculpture, the artwork would serve both as an entrance beacon and, possibly, as a light fixture at night. The T-Third line stops in the center divider of Bayshore and a Muni bus stops at Leland. Drivers traveling the southbound lanes of Bayshore are naturally drawn to look at that corner. DPW has committed to providing the concrete base from which the artwork would rise, which will greatly enhance the possibilities available to an artist. Discussions are currently underway with Muni and with DPW to be sure that the site is available and relatively clear of visual clutter. In the event that we are unable to reach agreement, the second choice will be presented.

**Requested Action:** Motion to approve a public art program (to be determined at the meeting) for the Leland Avenue Improvement Project.

# San Francisco Arts Commission

LISTEN

TEXT ONLY

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October 15, 2008

## VISUAL ARTS COMMITTEE

Wednesday, October 15, 2008

3:00 p.m.

25 Van Ness Avenue, Suite 70

### Minutes

DOCUMENTS DEPT.

#### Commissioners Present:

PJ Johnston, Lorraine Garcia-Nakata, Alex Lloyd

**Absent:** Jeannene Przyblyski, Dede Wilsey

OCT 28 2008

SAN FRANCISCO  
PUBLIC LIBRARY

#### Staff Present:

Regina Almaguer, Mary Chou, Allison Cummings, Marcus Davies, Jill Manton, Judy Moran, Susan Pontious, Meg Shiffler

**Note:** All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:05 p.m.

#### 1. Consent Calendar

1. Motion to approve a multiphase mural entitled "The Bayview is \_\_\_\_\_" by artists Malik Seneferu and Heidi Hardin working in collaboration with Bayview Footprints and Quesada Garden Initiative. The mural is located at the intersection of Newhall and Bridgeview Streets. During this first phase, sun and bird imagery will visually divide the wall into five distinct sections and provide space for community artists and youth to add imagery pending funding and design approval from relevant parties.

2. Motion to approve and to accept into the Civic Art Collection, the artwork *Swimmers' Waves*, consisting of 27 porcelain enamel panels with photographic images of blue water, completed in 2008 by artist Catherine Wagner, installed on the east wall of the Larsen Park Sava Pool natatorium at 19th Avenue and Ulloa Street in the Sunset District.

3. Motion to approve and accept into the Civic Art Collection the artwork *California Wildflowers*, consisting of four glass and stainless steel shutters, each shutter with five hand crafted tempered glass panels with flower imagery, completed in 2008 by artist Dana Zed, installed behind the front windows of the Portola Branch Library located at Bacon and Goettengen Streets in the Portola District.

4. Motion to approve and accept into the Civic Art Collection the artwork *Sun Spheres*, consisting of three mosaic-covered spheres, measuring three feet, four feet, and five feet in diameter, respectively, completed in 2008 by artist Laurel True, installed on three corners of the intersection of Ocean and Granada Avenues in the Ocean View-Merced Heights-Ingleside District.

5. Motion to approve the addition of the following arts professionals and community representatives to the Branch Library Improvement Artist Selection Panel: Kevin Chen, Gallery Director, Intersection for the Arts; Carrie Brewster, Director, Hearst Art Gallery, St. Mary's College; Carrie Lederer, Director, Bedford Gallery; Sharon Wilchar, Artist and member of the Emeryville Public Art Advisory Committee; Michelle Seville, Cultural Arts Manager, City of Richmond; Karen Tsujimoto, Curator, Oakland Art Museum; and Amana Johnson, artist.

6. Motion to approve the addition of the following arts professionals and community representatives to the Central Subway Artist Pool Selection Panel: Ellen Oh, Director of Kearny Street Workshop; Shiree Dyson, Director of Public Programs, Education, and Museum Exhibitions, Museum of the African Diaspora; Hou Hanru, Director of Public Programs, San Francisco Art Institute; and Ellen Magnin Newman, Union Square Association board member.

7. Motion to approve honoraria in the amount of \$200 to each artist participating in the Chinese video and photography exhibition taking place at the SFAC Gallery from February 13 through April 18, 2009. The artists include: Zhu Jia, Ni Haifeng, Lu Chunsheng, Shi Yong, Xu Zhen, Xing Danwen, Yang Zhenzhong, and Michael Zheng.

**Motion:** Motion to adopt the consent calendar items.

**Moved:** Lloyd/Garcia-Nakata

## 2. **Gallery - North Light Court Banner**

Gallery Director Meg Shiffler explained that due to gallery budget cuts this fiscal year, the Gallery will raise funds to organize the next North Light Court Banner exhibition. She stated that she will first select an artist for the exhibition, then begin fundraising efforts. Ms. Shiffler presented artist Christina Seely and a recent series of her works called *Lux*. The series consists of photographs of the three brightest spots on the globe from space; the artist is interested in the loss of darkness. Ms. Shiffler will ask the artist to create a new image of San Francisco, to be exhibited alongside existing photographs of other cities. The images will encourage people to think about the City and its relationship to the rest of the world. She also stated that she will work with the Public Utilities Commission ("PUC") and other city agencies to create programming related to the topic of light and its impact on energy resources. Ms. Shiffler explained that this work also takes into consideration the Mayor's goals towards making the City a world leader in city greening.



Commissioners expressed their support for the proposed artist and project and noted that light output has been found to be directly related to carbon emissions. Ms. Shiffler stated that she would raise \$15,000 for this project, which includes \$2,500 for the artist and \$1,000 to print each of the ten banners. Commissioner Garcia-Nakata asked if Ms. Shiffler had spoken to PG&E regarding fundraising and Ms. Shiffler responded that she had not yet started to solicit funds but would take the suggestion into consideration.

Commissioner Johnston stated that the current exhibition of Lonnie Graham's work is powerful and has a great impact in City Hall. Ms. Shiffler stated that she plans to meet with the City Hall Events Department to ensure that the installation and de-installation of the covers placed in front of the banners during events do not harm the artwork.

### 3. **Gallery - 401 Van Ness**

Ms. Shiffler presented artists for the 2009 exhibition *City of Glass*, to be co-curated by Ferris Plock. The exhibition takes as its starting point Paul Auster's story "City of Glass," which was also published as a graphic novel in 2004. The book includes tales about the City of New York and themes that include hidden codes in the urban environment, the way history is pieced together, and the ease in which people can disappear in cities. Ms. Shiffler will ask eight to ten local artists to create new work for the exhibition based on these themes; each artist will be allocated a certain amount of space for their work. She then showed images of the works of artists proposed for the exhibition: Deth P. Sun, Doze Green, Clare Rojas, Mike Davis, Casey Jex Smith, Dan Nakamura, Ferris Plock and Kelly Tunstall, Michelle Blade, Marci Washington, Hamburger Eyes, and Maya Hayak for the Grove Street site. Ms. Shiffler stated that these artists have a comics, graffiti, illustration and fine art background, and are shown in galleries such as Shooting Gallery and Park Life Gallery in San Francisco. She stated that the exhibition includes a group of young, lively and energetic artists who will attract a new audience to the Gallery. Ms. Shiffler explained that she has not yet entered into contract with these artists.

**Motion:** Motion to approve an honorarium in the amount of \$1000 to Ferris Plock for his contributions as co-curator of the *City of Glass* exhibition at the SFAC Gallery at 401 Van Ness Avenue on view from May 1 to July 3, 2009.

**Moved:** Garcia-Nakata/Lloyd

### 4. **Central Subway**

Project Manager Judy Moran stated that she had sent the final draft of the Artwork Goals and Guidelines section of the Central Subway Arts Master Plan to Commissioners last week for their review and she is looking for their input and feedback on the document.

Commissioner Johnston stated that the document successfully incorporated the issues

discussed during the last Visual Arts Committee meeting and suggested Ms. Moran contact Commissioner Przyblyski, who is absent from this meeting, for her comments before final approval during Full Commission in November. Ms. Moran responded that she would contact Commissioner Przyblyski for her comments. Commissioner Garcia-Nakata also stated that the final draft was comprehensive and included her specific concerns about fundraising.

Commissioner Johnston stated that he is still concerned that the building that will house the entrance to the Chinatown station has not yet been determined, especially since the Chinatown community is interested in artwork that is located at the entrance to the station. Commissioner Lloyd expressed his concern about how the artwork would interact with the advertisements in the stations, both in terms of placement and technology. Ms. Moran explained that she has begun discussions with MUNI regarding this issue and the Arts Commission will work with MUNI to develop a plan for the location of the artwork and the advertising.

**Motion:** Motion to approve the final draft of the Artwork Goals and Guidelines sections of the Central Subway Arts Master Plan.

**Moved:** Lloyd/Garcia-Nakata

#### 5. **Philosopher's Walk**

Project Manager Regina Almaguer presented the artist team of Peter Richards and Susan Schwartzberg to describe the design development phase of their work *Philosopher's Walk* at McLaren Park. Mr. Richards explained that his inspiration for the artwork came from his walks through McLaren Park with its intimate wooded areas to its wide vistas; its diversity of users ranging from dog walkers to people practicing tai chi; and its year-round creeks with redwood groves and a recently restored pond. Ms. Schwartzberg explained that philosophers' walks appear in many cities ranging from Toronto to Heidelberg. She stated that based on community meetings, it was clear that the community wanted art but did not want the artwork to change the ecology of the park. The artists proposed art elements that would enhance the existing trails by creating better connections between the trails and by repositioning stones to be used as seating at vista points that provide views of the Bay Area.

Mr. Richards explained that the locations of the trail connections and seating areas were mapped out during a community meeting in June, which included the artist team with collaborator George Gonzales, who will build the benches and signposts, and community members including Franco Mancini, spokesperson for the Friends of McLaren Park. The artists will hire a cartographer to map out the paths upon which the trail markers and benches will be sited.. Ms. Schwartzberg showed samples of the designs of the benches and explained that the Department of Public Works ("DPW") has a supply of granite curbstones at Candlestick Park that the artists will use for the benches and signposts. The design of the benches and posts will be dictated by the shape of the granite stones. The artists also showed a conceptual rendering of a sign



post with a photo-transfer on a piece of polished black granite. The trail markers will consist of shorter granite stones that mark the trails. The next step will include the development of stories, quotes, and musings with the community as well as the selection of photographs. The map will be placed on a series of city websites, and a trail stabilization plan will be developed in partnership with volunteer groups.

Commissioner Johnston stated that Mohammed Nuru of DPW might be helpful with the development of the trail stabilization plan. Commissioner Lloyd asked the artists what kind of content would be printed on the sign posts. Mr. Richards responded that the imagery and text would reflect the diversity of the surrounding neighborhoods and help people become more aware of their immediate surroundings as well as their place within the context of the larger Bay Area. Ms. Schwartzberg also explained that the neighborhood had changed a lot over time - languages from all over the world are spoken in the neighborhood - and quotes by authors such as Thoreau and Jane Jacobs would be included on the signposts.

Commissioner Garcia-Nakata stated that she enjoys the fact that the artwork is reflective and takes into account the context of the surrounding land and the way in which the artists engaged the community during the inception of the artwork. She recommended artist engage members of the African American community in the neighborhood and also that the quotes of philosophers come from a diverse source and not only include one genre of philosophical thinking. Commissioner Garcia-Nakata stated that such an approach would give the diverse communities a sense of ownership over the work; she enjoyed the universal nature of the work.

Commissioner Johnston stated that the ability to view the Bay Area in all four directions and to see major sites in the area makes the park a special area; he also expressed his support for the project and for integrating the map onto the city's websites. Commissioner Lloyd encouraged artists to promote their work and expressed his support for the design of the benches and signposts.

**Motion:** Motion to approve the design development phase of the Philosopher's Walk by Peter Richards and Susan Schwartzberg at McLaren Park.

**Moved:** Garcia-Nakata/Lloyd

## 6. **Moscone Recreation Center**

Ms. Almaguer presented the conceptual design submitted by Kent Roberts for the Moscone Recreation Center. The design is a ship-like steel structure with concrete "wake" pavers that are flush with the grass and a potential bed of river rock that will lie under the base of the steel structure. The length of the sculpture, including the concrete trail, is about 57 feet and the height is just over 5 feet. The sculpture will be located off of Laguna Street, between Francisco and Bay Streets. Ms. Almaguer explained that she will work with the Recreation and Park Department regarding safety and maintenance issues during the design development phase. Ms. Manton explained



that the funding for the public art project was generated from the renovation of the Moscone Recreation Center.

**Motion:** Motion to approve the conceptual design submitted by Kent Roberts for the Moscone Recreation Center, and to authorize the Director of Cultural Affairs to enter into contract with the artist for design development, fabrication, transportation, and installation of the artwork for an amount not to exceed \$70,000.

**Moved:** Garcia-Nakata/Lloyd

#### 7. **Randall Museum**

Ms. Almaguer explained that two of the three finalists for the Randall Museum project were asked to revise their proposals. The artists included Charles Sowers and the artist team of Wang Po Shu and Louise Bertelesen. The selection panel reconvened to review the proposals and recommended the proposal by Charles Sowers titled *Windswept*, which consists of wind vanes that will be attach to a bare exterior wall of the Randall Museum and which will become animated by the wind.

Commissioner Garcia-Nakata stated that the kinetic aspect of the work is wonderful but recommended that the wind vanes be tested at the particular site to make sure they will move as intended. Ms. Almaguer stated that the artist has completed tests, but agreed that the installation of some wind vanes on the proposed wall of the museum to test the effects would be a good idea. Ms. Manton stated that the artist also plans to conduct workshops with children.

Commissioner Johnston explained that when the Valencia Gardens were being rebuilt, the Arts Commission temporarily housed sculptures by Beniamo Bufano at the Randall Museum. When the sculptures were returned to Valencia Gardens, Supervisor Bevan Dufty worked with the staff at the Randall Museum, the Arts Commission, and the PUC to have public artwork installed at the Randall.

**Motion:** Motion to approve the conceptual design submitted by Charles Sowers for the Randall Museum and to authorize the Director of Cultural Affairs to enter into contract with the artist for design development, fabrication, transportation, and installation of the artwork for an amount not to exceed \$100,000.

**Moved:** Garcia-Nakata/Lloyd

#### 8. **San Francisco International Airport - Terminal Two**

Public Art Program Deputy Director Susan Pontious reported on the selection of artists to prepare proposals for the new Terminal Two at San Francisco International Airport. Ms. Pontious explained that the design of the new terminal is on the fast track and therefore provides a very limited time period for the development of artworks that will be integrated into the architecture of the new terminal. The deadline for finishing the design is February 1, 2009. She stated that when she first met with the architects, they had already developed design concepts for where the art should be located. Ms.

Pontious explained that the Arts Commission agreed with the architect's recommendations for the location of the artworks, and the selection of artists was based not only on their aesthetics but also their experience creating works of such size and scale. Given the tight timeframe, there was not an opportunity to have an artist unfamiliar with the public art process to create a work for the new terminal.

Ms. Pontious presented images of the artwork sites in the new Terminal Two. The first site is on the glass facade of the terminal with a fritted design to protect the ticket agents from the glare of the sun on either side of the pedestrian bridge. Sites in the interior of the terminal include the Ticketing Area with room for an overhead work that leads people into the Security Area and the Recomposure Area for a suspended work. Other interior locations for artworks include the gaterooms which are open and resemble a lobby; the fractured ceilings in the gateroom may change if there is not enough funding. Ms. Pontious explained that the project was advertised through mailings and through the posting of the call on CaFE, an online application process used by the Arts Commission. The Arts Commission received 530 applications and the work was first prescreened by curatorial consultant Chandra Cerrito and then Ms. Pontious, before the works were presented to the panel.

Ms. Pontious presented images of past works by artists Janet Echelman and Buster Kendall who were selected to design suspended artworks for the new terminal and images of past works by artists Linda Beaumont and Norie Sato as finalists for the glass facade curtainwall for the new terminal. She also presented the work of artist Charles Sowers for a prequalified pool of artists for works placed in the waiting area.

Commissioner Garcia-Nakata, who served as a juror on the selection panel stated that there were a lot of strong artists in the pool but with the understanding that the project is on the fast track and already in the design development phase, she felt comfortable with the selection and the way that the past works of the selected artists fit with the vision of the new terminal. Commissioner Lloyd agreed that the works of the selected artists matched well with the architectural design of the space.

Commissioner Johnston asked for public comment regarding this item.

Dan Macchiarini, on behalf of the Art and Culture Committee of the Telegraph Hill Dwellers, introduced himself and stated that he found it difficult to understand how a selection of artists could be made without a design proposal. He then read a letter expressing frustration that none of the four finalists selected for Terminal Two were from San Francisco. He concluded by asking the Visual Arts Committee to reject or amend the current recommendation of artist for Terminal Two until a process is implemented to ensure greater inclusion of San Francisco based artists. He stated that the Arts Commission should form an internal policy to ensure more San Francisco artists receive contracts to create public artworks.



In response, Commissioner Johnston stated that he has heard this issue presented on several occasions and was not impressed with argument. Public Art Program Director Jill Manton stated that of the 25 recent contracts, 96 percent were awarded to San Francisco Bay Area artists; of that group, 56 percent reside in San Francisco. She explained that the Arts Commission typically limits the award of commissions for neighborhood projects such as libraries and recreation centers only to San Francisco Bay Area artists. The Art on Market Street poster series is only open to San Francisco artists and almost three-quarters of the artists selected for the International Terminal were local artists. Commissioner Garcia-Nakata stated that the airport has a long history of major projects completed by artists of color as well, but she thanked Mr. Macchiarini for presenting his argument and the letter at the Visual Arts Committee meeting.

**Motion:** Motion to approve the selection of artists Janet Echelman and Buster Kendall to design suspended artworks for Terminal Two of the San Francisco International Airport, and to pay each an honorarium of \$2,000 for the conceptual design.

**Moved:** Lloyd/Garcia-Nakata

**Motion:** Motion to approve the selection of artists Linda Beaumont and Norie Sato as finalists for the glass facade curtainwall, and approval to pay each an honorarium of \$2,000.

**Moved:** Lloyd/Garcia-Nakata

THIS MOTION HAS BEEN POSTPONED

**Motion:** Motion to approve the selection of a following pre-qualified pool of artists for future opportunities at Terminal Two of the San Francisco International Airport: Seyed Alavi, Terry Allen, Freya Bardell, Ron Baron, Dan Corson, Brian Goggin, Doug Hollis, Anna Murch, Jody Pinto, Wendy Ross, Charles Sowers, and May Sun.

9. **San Francisco International Airport - Secure Connector**

Ms. Pontious presented images and samples of Bob Zoell's final design for the glass panels for the Secure Connector at San Francisco International Airport. The work will consist of lightly frosted translucent glass panels with colorful designs depicting birds and typography that extend 80 feet along either side of the connector. Ms. Pontious explained that the color panels will be fabricated in Germany in order to achieve a richness in color. Sand-blasted glass panels will frame the top of the bottom of the large color panels with a similar pattern. Wall niches with eight by eight foot glass panels will have a black background with white images. Ms. Pontious explained that the artist is also a print-setter and grew up playing with typography. Mr. Zoell has created numerous covers for the New Yorker magazine and the image of birds is a recurring element in his work.

Commissioner Garcia-Nakata stated that the artwork is a nice combination of design and story-telling.



**Motion:** Motion to approve Bob Zoell's final design for glass panels for the Secure Connector at San Francisco International Airport.

**Moved:** Garcia-Nakata/Lloyd

10. **Laguna Honda Hospital**

Ms. Pontious presented the design of Lewis deSoto's tapestries *1999* and *2003 & 2006* to be installed at Laguna Honda Hospital. She explained that the series consists of sixteen tapestries with the history of Laguna Honda Hospital, which was established in the mid-1800s. Mr. deSoto has completed the first twelve and is now working on the remaining four for the new hospital. The tapestry titled *1999* depicts newspaper clippings regarding the passage of Proposition A for the rebuilding of Laguna Honda Hospital with 73 percent of the vote. The tapestry includes an image of City Attorney Louise Renne and a depiction of her in a cartoon by Phil Frank. The tapestry titled *2003 & 2006* depicts the groundbreaking for the new building and images of construction. Ms. Pontious explained that the images are carefully pieced together with Photoshop and the tapestries are woven in Belgium with a computer program that allows for a complex blending of colors to create a photographic effect. The dimensions for each tapestry are four by seven feet. The image of a campaign button will be included on the tapestry entitled *1999*. The final two tapestries will celebrate the dedication of the completed hospital.

**Motion:** Motion to approve design of Lewis deSoto's tapestries *1999* and *2003 & 2006* for Laguna Honda Hospital.

**Moved:** Lloyd/Garcia-Nakata

11. **Civic Art Collection Inventory - Progress Report**

Ms. Pontious referred Commissioners to a staff report that includes the progress made on the full inventory of the Civic Art Collection, including data from the completion of Phase I and the plans for Phases II and III. Ms. Pontious emphasized the importance of completing the inventory, which includes locating and documenting all the works in the collection. She also stated that once the inventory is complete, the Arts Commission can consider reinstating its loan program, which the Commission suspended when former Collections Manager Debra Lehane retired.

12. **Leland Avenue Streetscape Improvement (Great Streets) Project**

Project Manager Tonia Macneil presented the program for a new public art opportunity generated by DPW's Leland Avenue Streetscape Improvement project. She distributed plans to the Commissioners and screened images of the street, explaining that the community would like to have a free-standing sculpture at the corner of Leland and Bayshore Boulevard. According to DPW planners, the community is interested in creating a sense of destination at this intersection and would like the artwork to have some relationship to the recently completed Visitacion Valley Greenway, with sculptures and mosaics by Fran Martin and Jim Growden, which has been more than

ten years in the making and extends six blocks up an adjacent hillside. Ms. Macneil noted that the improvements to Leland Avenue will include new lighting, seating areas, a bulbed-out sidewalk, and deciduous trees on the sidewalk. Another possible site for artwork would be at the entrance to the Greenway, at the intersection of Leland and Peabody. Ms. Macneil introduced Adam Varat of the Planning Department who was available for questions. Ms. Macneil showed an example of the type of work that might be appropriate for the site: a columnar light fixture created with a tile base that would resist graffiti. Ms. Macneil requested approval from the Commissioners to proceed with the project.

Ms. Macneil stated that the budget is \$38,000 for the design and installation of the artwork, and DPW has provisionally committed to providing the concrete base for the artwork. Commissioner Johnston inquired about the bulbed-out sidewalk and how that would affect traffic at the intersection of Leland and Bayshore Boulevard. Mr. Varat explained that there are a few parking spaces that will be removed to prevent congestion. Ms. Macneil indicated that the timeline for the selection of an artwork for the site is tight. Arts Commission staff will need to convene a community meeting within the next month to confirm the artwork location and obtain their input. Community response will be a factor in determining the final location of the artwork. Commissioner Johnston acknowledged the need to consult with the community and honor their strong opinions if possible. Commissioner Garcia-Nakata emphasized the importance of informing the community of the limited possibilities due to the size of the budget.

**Motion:** Motion to approve the public art program for the Leland Avenue Streetscape Improvement Project.

**Moved:** Garcia-Nakata/Lloyd

### 13. **City Hall Commemorative Bust Guidelines**

Ms. Manton distributed a draft of the City Hall Commemorative Bust Guidelines and presented some of the major points in the guidelines. She began by stating that the only gift of artwork that will be considered for placement in City Hall will be commemorative busts of either an elected official or someone whose contribution to the history of the city are well documented. Any recommendations regarding the placement, removal or relocation of a bust will be reviewed with the Mayor's Office. In addition, the Arts Commission will require a \$5,000 maintenance reserve for each new bust. When possible, the Arts Commission will make its best effort to communicate with the family and relatives of the official honored by the bust if the bust needs to be relocated. In order to achieve consistency in style and look, the pedestals of the busts will be stone and the bust itself will be made of bronze; in addition, the pedestals will be clad on all four sides. Ms. Manton also stated that the Mayor's Rotunda will be reserved for the busts of individuals who have served as Mayor of the City and County of San Francisco; similarly, the Board of Supervisor's Ceremonial Rotunda will be reserved for individuals who served as a member of the Board of Supervisors for the



City and County of San Francisco.

Commissioner Johnston stated that the guidelines reflect common sense. While he has some reluctance over introducing a new set of guidelines that involve the Mayor's Office as well as the City Hall Preservation Advisory Commission, he is aware that not having the guidelines makes the Arts Commission vulnerable to criticism.

Commissioner Johnston continued to say that he does take issue with reserving the Mayor's Rotunda and the Board of Supervisor's Ceremonial Rotunda strictly for individuals who served as a Mayor and Supervisor. Commissioner Garcia-Nakata agreed that the guidelines do not need to be so specific. She stated that there should be fewer guidelines, but simplified and broader. Commissioner Garcia-Nakata also suggested that the language regarding a maintenance endowment should be revised to include a reserve, in addition to an endowment.

#### **14. Private Percent for Art Legislation**

Ms. Manton reported on the progress of the proposed amendments to the Private Percent for Art Legislation. She stated that she met with John Rahaim, Director of City Planning, Susan Cleveland-Knowles, Deputy City Attorney, Larry Badiner, Zoning Administrator, AnMarie Rodgers, Manager of Legislative Affairs, with Mike Farrah, Director of the Mayor's Office of Neighborhood Services, participating via telephone. Ms. Manton stated that the proposed legislation involves the one percent for art requirement for private developers in the Downtown C-3 District and responds to the Mayor's desire to improve the quality of commissioned artworks in public spaces. She stated that private developers currently have the option to spend the one percent for art requirement in a publicly accessible location on their property, in an adjacent public space, or towards the restoration of the Mint. Arts Commission staff joined the Mayor's staff in meeting with private developers to hear their concerns and interests in the development of this legislation. The first component consists of aesthetic oversight by the Arts Commission of the artwork selected by private developers for their properties in the C-3 downtown district. The Arts Commission would be required to comment within 60 days of submission and the Arts Commission would charge a reasonable administrative flat fee for the consultation and review of the proposed artworks. She reported that Mr. Rahaim was concerned about the additional work that would be required of private developers interested in creating a public artwork for the space.

Ms. Manton continued to say that after 9/11, the lobbies of buildings are no longer considered public spaces. As a result private developers are limited in the spaces where they can place an artwork. The new legislation would provide more options for the private developers who could opt to deposit funds in a Public Art Trust. The Trust would be used to commission new temporary and permanent work with a maximum of 15 percent from any particular project to be contributed to a repair and conservation reserve. Ms. Manton reported that the Planning Department viewed this option as less money for the commission of artwork, but stated that the Planning Department's biggest objection was the 20 percent administrative fee that would go to Arts



Commission staff for managing the projects; Ms. Manton noted that the 20 percent figure is consistent with the current administrative fee allowed by the Art Enrichment ordinance for managing public art projects. She stated that the Planning Department thought the fee was too high and that it would take money away from artists. Ms. Manton stated that the thresholds for the administrative fee could be lowered depending on the total budget of the project. Commissioner Garcia-Nakata thought that a flat fee was okay, but there should be some flexibility in case a project lasts much longer than anticipated. Ms. Manton agreed that there could be two different fee structures depending on the total budget.

**15. Transbay Terminal Public Art Program**

Ms. Manton stated that she will report on the progress of the Transbay Terminal Public Art Program during the next Visual Arts Committee meeting.

**16. Rabbinoïd Relocation**

Ms. Manton reported that Gerald Heffernon's bronze *Rabbinoïd* sculpture will be placed at an alternate location, on the campus of the Laguna Honda Hospital, which was approved by the Hospital Chief Administrator, with a plaque that states the sculpture is there on a long-term loan. Ms. Manton stated that this is an interim solution to the Arts Commission's concern with the safety of the sculpture.

**17. California Street Steps Proposal**

Ms. Manton reported on a proposal by the Friends of Lincoln Park for the beautification of the California Street Steps, which has been in the works for three years. She presented images of the proposed tile design by artist Aileen Barr. Ms. Manton stated that while the Arts Commission supports this project, there is currently a moratorium on the acceptance of gifts because of limited staff resources. The Friends have proposed a \$45,000 maintenance endowment and the Arts Commission is interested in sharing maintenance responsibilities and costs with the Recreation and Park Department. Ms. Manton explained that she met with Dennis Kern, Recreation and Park Department's Director of Operations, who stated that he was willing to take the proposal of shared responsibility to Recreation and Park Department's General Manager Yomi Agunbiade. Commissioner Johnston stated that Mr. Agunbiade's last day in the office was last Friday. He stated that another possible solution after the \$45,000 is exhausted is to include the maintenance money in a future bond. Commissioner Johnston stated that he will follow up with Steve Kawa regarding the proposal and stated his enthusiastic support for the project based upon the success of the 16th Avenue stairway by the same artist.

**18. New Business**

Ms. Manton reported that Patrick Dougherty's proposal for Civic Center Plaza is moving forward based on a recent conversation between Director of Cultural Affairs Luis R. Cancel and the Mayor's Office.

19. **Old Business**

There was no old business to report.

The meeting was adjourned at 5:23 pm.

MC 10/27/2008





**Date:** October 10, 2008

**To:** Honorable Members of the Visual Arts Committee

**From:** Judy Moran

**Re:** San Francisco Arts Commission Central Subway Public art Program Arts Master Plan

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**DRAFT\*\*\*\*\*DRAFT\*\*\*\*\*DRAFT\*\*\*\*\*DRAFT**

*Below is the final draft of the Goals and Guidelines sections of the Central Subway Arts Master Plan for review and approval by the Visual Arts Committee.*

**San Francisco Arts Commission Central Subway Public Art Program  
Arts Master Plan**

**The Central Subway Public Art Program Goals and Guidelines**

**Central Subway Public Art Program Goals**

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- To commission vibrant high quality works of art to reflect San Francisco's enduring commitment to the exceptional design of civic spaces.
- To enhance the quality of transit riders' experience through a range of high quality, signature public artworks by both local and national artists.
- To create a unique visual identity for each station, architecturally and culturally, by commissioning artworks that dramatically enliven the station interiors and reflect the diverse history and vitality of surrounding neighborhoods.
- To develop artworks that will remain in excellent condition in a busy underground transit environment for many years through the use of durable materials and fabrication methods that allow for easy maintenance and are resistant to vandalism.
- To maintain ongoing neighborhood interest in the Central Subway Project and help to mitigate the impact of construction during the final design and construction phase through periodic temporary art and educational projects along the Central Subway corridor.

- To engage new artists and maintain a fresh and lively environment in the Central Subway station following station completion through a rotating exhibition program at each station.

### **Central Subway Public Art Program Guidelines**

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The Arts Commission has developed the following guidelines for the Central Subway Public Art Program based on ideas expressed by the members of the Central Subway Arts Master Plan Advisory Group, community members in the Central Subway corridor neighborhoods, and the Arts Commission.

These guidelines are based on the current plans and designs for the larger Central Subway Project. Changes in the Central Subway Project during the design development or construction phases may require adjustments in the artwork guidelines. For example, architectural or budgetary changes may affect the quantity, scale and locations, as well as the type of materials and fabrication methods, of the permanent artworks, and the scope and duration of the rotating exhibition program. Budgetary changes may also affect the number, frequency and size of the temporary community art projects and the extent of marketing and educational outreach, during the eight year design development and construction phases of the Central Subway Project.

The Central Subway Public Art Program will include three components:

- 1) Permanent public artworks
  - a) In the subway stations and above ground areas adjacent to the station
  - b) On the light rail platform at 4<sup>th</sup> and Brannan
- 2) A rotating exhibitions program in each of the three subway stations after the transit line begins operation
- 3) A temporary projects program in each of the neighborhoods in the vicinity of the subway stations during the design development and construction phases of the Central Subway.

The guidelines are intentionally more general and conceptual than prescriptive in terms of artwork sites, proposed content, and materials in order to allow the Artist Finalists selected for each station adequate leeway in developing preliminary artwork proposals, and for the Artist Selection Panels to have flexibility in determining the best locations, thematic approaches, and aesthetic criteria for the artwork at each station.

The Central Subway Public Art Program will include permanent artworks by a diverse group of local and regional, emerging and more established artists working in a variety of media. In addition, the rotating exhibitions program will provide future generations of artists with the opportunity to have their artwork professionally displayed in the stations after operations begin in 2016.

Artworks with a vital and enduring aesthetic will be commissioned to forge a unique identity for each station. Some artwork may reflect a station's neighborhood context, either historically or culturally, while avoiding cultural stereotypes, and others may be

based on broader, more universal themes. Other artworks may provide a format or aesthetic, particularly at the entryway, that is consistent from station to station, helping forge a broader visual identity for the system as a whole.

The Arts Commission will work with the SFMTA to coordinate the allocation of station spaces for advertising and spaces for artwork. It is the Arts Commission's objective to have this accord finalized in a written agreement with the SFMTA before artists begin developing proposals for each station.

With several different artworks in each station, as well as SFMTA directional signage and advertising, careful planning and coordination is essential at the outset of the project in order to incorporate several artworks in each station in a cohesive and thoughtful manner. Appropriate placement, scale, media, and content must be balanced within the larger architectural, operational and cultural context of each station. A chaotic collection of jarring and disparate artworks in a complex visual environment is to be avoided.

It is expected that each station will have artwork in a variety of appropriate media. All permanent artworks will be fabricated in durable, easily maintained materials, such as ceramic or glass tile or mosaics; metal, including stainless steel porcelain enamel; laminated glass, terrazzo, and concrete. The Arts Commission will consult with a conservator as part of the review and evaluation process for each artwork proposal prior to final selection.

### **Subway Station Artwork Categories**

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Each station will feature both several permanent artworks and a temporary rotating exhibitions program in designated station areas. Some permanent artworks will contribute to a station identity, others will provide a connecting series of artworks that run through two or more levels of the stations, and some artworks may have a consistent format at each of the three stations, such as a distinctive light element. The rotating exhibitions program will provide an ongoing series of dynamic artwork displays that reflect the changing cultural and aesthetic interests of the City over time after transit operations begin.

#### **1. Permanent Public Artworks**

A collection of several permanent public artworks in the following four categories will be developed for each of the three stations and adjacent areas as follows:

##### **a. A large significant artwork**

One large scale, vibrant and engaging artwork in each station will create a station identity and a landmark for the neighborhood. A prime location for a significant artwork might be the station entryways, or the large wall expanses on the concourse levels.

##### **b. A wayfinding artwork project**

An art project by one or more artists will extend through two or three of the station levels, providing a thread for pedestrians to follow through the station to help with wayfinding. Not necessarily one long linear artwork,



the project could be a series of artworks that are thematically and aesthetically related, creating a second signature element that helps to guide passengers through the station. Such projects might also incorporate historical or cultural elements related to the station neighborhood. This art project could involve multiple artists working with a consistent theme and format. However, these artworks are not intended to replace MTA directional signage, but to create a distinctive visual language that is coordinated with, rather than replacing, signage and other MTA graphic material.

Examples might include a series of art elements extending along walls next to the escalators, or along the floor or ceilings in the entryway and concourse levels. An artwork might begin outside the station as banners or light fixtures and continue into the entryway and down through the station in other media. Artworks could be two dimensional, such as tile or metal insets, or sculptural, with elements sited throughout the station. The glass walls of the elevators that continue from the entryway to the platform level could contain a laminated or sand-blasted art treatment as long as visibility into the interior of the elevators cars was not significantly impaired.

**c. Additional artworks within the stations**

Additional art opportunities might include more intimate elements, each distinct and sited in a smaller area. Functional elements, such as benches, might be designed by artists on the platforms or concourse areas, as well as railings on the concourse level of the Chinatown station. Station pillars could be covered with mosaics, each by a different artist.

**d. Artworks adjacent to the stations**

Artworks will be located in appropriate areas adjacent to the station entryways to assist in leading pedestrians to the entry levels of the stations. As previously stated, these artworks could extend into the stations, leading passengers through the stations as well. Examples of artworks might be banners on the streets approaching the stations, a large archway that spans an intersection, or an above-ground sculptural element at the entryways.

Such artworks cannot be on private property which will restrict projects to publicly owned real estate. The FTA states that "Artistic undertakings that promote specific private or corporate business interests are ineligible for FTA funding."

Plans for artwork at the entryway of the stations can only be finalized after a final determination has been made about the buildings that will house the entryways to the subways at the Chinatown and Moscone/Yerba Buena stations. This determination will not necessarily coincide with the design development and construction schedule of the Central Subway.

## **2. Rotating Exhibitions**

The Arts Commission will establish a rotating exhibitions program at each station to provide an ongoing infusion of fresh artwork for station users and allow for future generations of artists to participate in the Central Subway Public Art Program after the stations begin operations in 2016. Such a program will also provide an opportunity to Central Subway corridor arts organizations to have a presence in the stations by curating exhibitions.

The Arts Commission will work with the MTA to designate a dedicated rotating exhibition space in each station and to provide the necessary professional exhibition equipment, such as light boxes, display cases, LED boards or decals. The display equipment may be different from one station to another, or each station may have a combination of different types of equipment, but the location and equipment will be determined and installed at each station prior to the end of project construction.

The rotating exhibitions program will be funded by a reserve, a set amount of the art enrichment budget to be used exclusively for this purpose, possibly for a five year period following the beginning of system operations. The Arts Commission is committed to the rotating exhibitions program as long as funding is available. Exploration of additional funding sources to extend the rotating exhibition program will be investigated.

The rotating exhibition program may not be used for other purposes such as advertising or public service, but will be reserved exclusively for temporary art projects.

As the rotating exhibitions program will not be implemented until 2016, the specific guidelines for the program will not be finally determined until closer to the end of construction. At this time, the Arts Commission is planning to determine exhibitions through an annual application process for San Francisco artists, nonprofit arts organization or nonprofit community organizations that have arts programming, such as a youth art program. A different artist or arts organization will be selected annually for each station, to work with the Arts Commission to curate one or more exhibitions. All exhibitions will need to be approved by the Arts Commission.

The Arts Commission is working with the MTA to explore the possibility of dedicating a portion of the advertising delivery equipment for artwork. A challenge for such a program would be to create artworks that are distinctive enough not to be confused with the advertising.

## **3. Temporary Art Projects**

The Arts Commission will conduct a temporary program of art activities throughout the eight year design development and construction phase of the

Central Subway Project. This program will provide an additional investment in the Central Subway corridor neighborhoods, helping to mitigate the impact of the extensive multi-year City public works project. The program will allow for ongoing participation of artists, arts and other organizations, as well as the public, in the Central Subway Public Art Program.

The program will initially sponsor approximately one temporary project per year, beginning in 2009, in one of the three Central Subway neighborhoods. Projects will be developed in the other two neighborhoods in the subsequent two years. Additional temporary projects may be scheduled annually depending on the availability of adequate resources.

Projects will be selected through a competitive application process among artists, arts organizations or community organizations with an arts program along the Central Subway corridor. A two-tiered selection process will result in a short list of appropriate organizations selected and paid a stipend to develop proposals, one of which will be selected for implementation.

Projects may include banners, bus wraps, posters, a cultural event, an art installation or a youth arts program, and may take place at any appropriate point along the Central Subway corridor, not just at the station locations. All temporary projects must reflect an aspect of the surrounding neighborhood and take place in a venue or venues that provide a maximum amount of broad public access. This program is not intended for a gallery or for exhibitions in existing nonprofit art spaces.

### **3. Related Educational and Project Promotional Activities**

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Throughout the design development and construction phases of the Central Subway Project, the Arts Commission will sponsor educational and promotional activities in the Central Subway neighborhoods. Such activities will include community presentations by those artists selected to create artwork for the Central Subway; public informational displays of artwork proposals; and brochures and posters about the Central Subway Public Art Program, among others.



**Date:** October 10, 2008

**To:** Honorable Members of the Visual Arts Committee

**From:** Susan Pontious

**Re:** Civic Art Collection Inventory – Wall to Wall: Progress Report

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One of the primary mandated responsibilities of managing the city's art collection is preserving and caring for those objects. Accountability for objects is a significant part of that care. A major goal of the Civic Art Collection Program is to complete an inventory of the entire collection. This is a several year, multi-phase project.

**To date, no full inventory has ever been completed in the history of the Civic Art Collection**, although several attempts have been made. Art collection inventories are ambitious projects, and require a staffing level that has been absent from the Arts Commission for many years.

A full inventory of the San Francisco Civic Art Collection is particularly challenging due to the high number of "portable" works that have been loaned out to city departments since the early 1950's. Tracking artwork in a loan program such as this requires a diligence through adequate staffing and funding that the Arts Commission has struggled to provide. As a result, an inventory of these works requires an analysis of contradictory location records contained within our hard files as well as our electronic database, and sleuthing loans that are attached to city staff that are no longer employed with their respective departments or whose offices have relocated over the years.

- There are approximately **3,200** objects in the Civic Art Collection.
- **1,396** of these objects are catalogued in our database with unlisted locations.
- An additional **754** objects are listed as on loan to **183** different city agencies and offices.

Phase I – Completed FY07/08

Location: San Francisco General Hospital

**STATS:**

- The San Francisco General Hospital inventory took 1 staff member approximately 1 year to complete, dedicating 20% of their time to the project while working on concurrent assignments.
- **169** objects were thought to be located at SFGH and **81** of these artworks have been accounted for as a result of the inventory.
- **44** of the located works were removed from the hospital basement, and are stored at Brooks Hall.

Locations: SFAC controlled storage spaces at Suite 60 (25 Van Ness Ave.) and Brooks Hall (Civic Center)

### STATS:

- The Suite 60 and Brooks Hall inventories took 2 staff members approximately 6 months to complete, dedicating 40% of their time to the project while working on concurrent assignments.
- **487** objects were listed in EmbARK as being in Suite 60 prior to the 2008 inventory
- **624** clearly accessioned artworks have been accounted for in Suite 60; meaning **137** previously missing works have been located.
- Brooks Hall provides storage for **128** artworks.
- 80% of the artwork in storage needed identification photographs taken and entered into our database.

### PROCESS:

- Each storage space was approached systematically, beginning with arranging a numbering system for the existing storage furniture (the bins, racks, and drawers) as no formalized approach to the organization of the storage spaces had previously been arranged.
- Each artwork in the storage space was then given a condition assessment, checked that it was labeled properly, measured, photographed, its specific location recorded, re-packed in archival housing, and labeled on the exterior of the packaging.
- Inventory data was then reconciled with EmbARK – involving making location changes, adding images to records, entering condition notes, and correcting data mistakes left over from when the database was upgraded several years ago.

Phase II – Scheduled completion end of FY09/10

Locations: Department of Public Health including General Hospital, the Mental Health Rehab Facility, Health Clinics, and administrative offices. Inventory the Hall of Justice and the Branch Library's.

Phase II goals for FY08/09 include the completion of the Health Department inventory, and giving priority to confirming the location of artworks in the collection of high merit. We will also begin the entry of loan data from existing paper files into EmbARK in order to establish loan chronologies from which to begin the tracking of objects.

### STATS:

- There are **161** objects listed as on loan to DPH buildings, programs, and offices, including SFGH and **19** satellite health centers.
- There are **83** objects listed as on loan to the Hall of Justice (850 Bryant), and **47** objects on loan to police stations, Police Academy and Sheriff's facility.
- There are **19** objects listed as on loan to SFPL throughout **8** branches.

### COMMENT:

Phase II presents unique challenges and requires more detailed coordination than Phase I. We are inventorying spaces that we do not have control over or continued access too, therefore cannot freeze potential movement of objects, as would be done in other inventory initiatives. Scant location records will require Collections staff to conduct thorough walk-throughs of each office (including internal offices, closets, etc.). This is a delicate operation and requires making contact with a staff person within the department and scheduling time to enter the space. Several of the departments, including the Hall of Justice and the Mental Health Facility, require security escort. In addition, a number of our records lack photographic documentation, necessitating careful comparison to catalog information during the on-site inventory process. Fortunately, many pieces bear an identifying SFAC label on their reverse, but mounting hardware and size often requires assistance in removing them from the wall for inspection.

### Phase III

Locations: City Hall, Public Art Projects, Monuments, and various remaining locations.



**DATE:**           **October 10, 2008**

**TO:**             Honorable Members of the Visual Arts Committee

**FROM:**         Tonia Macneil

**RE:**            **NEW PROJECTS**

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**Project:**       **Leland Avenue (Liveable Cities Great Streets Project)**  
**Location:**    Leland Avenue at Bayshore Boulevard, Visitation Valley  
**Budget:**       Art Enrichment Allocation: \$56,000   Artist's Budget: \$38,000  
**Artist:**       To Be Determined

**Leland Avenue**

Leland Avenue is a four-block commercial street that is the civic heart of Visitation Valley, a neighborhood of small bungalows in the Southeastern part of the City. The once-ignored neighborhood is now on the map largely due to the work of community members over the last twelve years, who have created a true civic treasure in the Visitation Valley Greenway, which begins at Leland Avenue. Construction will start soon on a new library, the new T-Third Line is now running and a 20- acre parcel directly across from the intersection of Leland Avenue and Bayshore is scheduled for redevelopment with housing, businesses, and a link to the nearby Cal-Train Station. In sum, Leland Avenue is in the midst of a major renaissance.

Creating a sense of arrival at the intersection of Leland Avenue and Bayshore is the primary goal of the Community and the Department of Public Works (DPW). A secondary choice is on the avenue itself adjacent to the entrance to the Greenway.

**Public Art Program**

As of this writing, we propose that the artwork be located on the Southwest corner of Leland and Bayshore Boulevard. In addition to being a free-standing sculpture, the artwork would serve both as an entrance beacon and, possibly, as a light fixture at night. The T-Third line stops in the center divider of Bayshore and a Muni bus stops at Leland. Drivers traveling the southbound lanes of Bayshore are naturally drawn to look at that corner. DPW has committed to providing the concrete base from which the artwork would rise, which will greatly enhance the possibilities available to an artist. Discussions are currently underway with Muni and with DPW to be sure that the site is available and relatively clear of visual clutter. In the event that we are unable to reach agreement, the second choice will be presented.

**Requested Action:** Motion to approve a public art program (to be determined at the meeting) for the Leland Avenue Improvement Project.

September 29, 2008

## Draft Guidelines for the Placement of Commemorative Busts in City Hall

### General

1. In accordance with City Charter Section 5.103, all gifts of artwork are subject to the review and approval of the Arts Commission and shall be consistent with the Arts Commission's Gift Policy Guidelines. ( to be attached)
2. The Arts Commission does not accept gifts of artwork with specified conditions.
3. The only gifts of artwork that will be considered for placement in City Hall are commemorative busts.
4. The subject of the commemorative bust must have been either an elected official and served in office as the Mayor or a member of the Board of Supervisors or an individual whose contributions to the history of the City are well documented and established.
5. The Arts Commission reserves the right to relocate or remove any bust or commemorative artwork at any time. The final decision regarding the placement of a commemorative bust will rest with the Arts Commission.
6. All new installations, relocations and removal of busts are subject to the approval of the Arts Commission.
7. Any gifts of a commemorative bust to the Arts Commission must be accompanied by a maintenance endowment the amount of which shall be determined by the Arts Commission as a condition of its acceptance.
8. The Arts Commission shall consult with the Mayor's Office before finalizing any decision regarding the installation, relocation and/or removal of any commemorative busts.
9. Where possible, if an existing bust is to be relocated, the Arts Commission shall make its best effort to consult with or advise individuals and/or communities that may be associated with the subject of the bust to be relocated.
10. An informational presentation of the proposed design and location for the commemorative bust will be made to the City Hall Preservation Advisory Commission.

### Design

1. All commemorative busts must be of an appropriate scale and quality as determined by the Arts Commission.
2. All proposed gifts of commemorative busts must be executed by artists of professional stature and expertise whose qualifications and past experience shall be reviewed by the Arts Commission.
3. All commemorative busts shall consist of a stone pedestal and a bronze bust.
4. The scale of all commemorative busts shall be at least life sized to include the head and shoulders of the person. The approximate size of pedestal and bust shall be 75 inches. The proposed site for the commemorative bust should be determined prior to its final design and fabrication.

5. The pedestal must be clad with stone on all sides. A plywood or felt backing is not acceptable.
6. Signage should be incorporated into pedestal base and may not be applied to the adjacent wall surface.
7. The artists must be credited on either the pedestal or the bronze bust.
8. Installations must be designed to be stable and secure without being bolted to the floor of City Hall.
9. The total weight of the proposed commemorative bust and pedestal must be reviewed and approved by the City Hall Building Engineer prior to fabrication.

#### Considerations for Site Selection

1. The Mayor's Rotunda shall be reserved for busts of individuals who have served as Mayor of the City and county of San Francisco.
2. The Board of Supervisor's Ceremonial Rotunda shall be reserved for busts of individuals who served as a member of the Board of Supervisors of the City and County of San Francisco.

Future sites for commemorative busts shall be evaluated by the following criteria:

1. Public Access
2. Visibility of artwork
3. Quality of natural and existing light
4. Prominence of site within architectural hierarchy of building
5. Architectural symmetry and balance
6. Use of the site for programs and special events
7. Ability to ensure the safety and protection of the artwork
8. Historical context
9. Office served by individual being commemorated

#### Fees

1. A Maintenance Endowment shall be required for each new commemorative bust to provide funds for routine cleaning and conservation of the work.
2. The Arts Commission will be compensated for reasonable administrative expenses incurred in facilitating the review, acceptance and placement of the commemorative bust.

#### Other Required Reviews and Approvals

City Hall Facilities Management Office  
City Hall Preservation Advisory Commission

#### Inventory of Potential Sites for Future Artworks:



DRAFT ----- DRAFT ----- DRAFT ----- DRAFT ----- DRAFT ----- DRAFT

1<sup>st</sup> Floor:

Top of central stairway from ground level.

South west corner near Treasurer's Office

2<sup>nd</sup> Floor:

Mayor's rotunda

North Light Gallery Corridor

Supervisors Ceremonial Rotunda

3<sup>rd</sup> Floor:

North and South Light Gallery Corridors

4<sup>th</sup> Floor:

North and South Light Gallery Corridors



## California Street Steps Improvement Project

At the end California Street, near 32<sup>nd</sup> Avenue, there is a wide cement staircase that leads up to Lincoln Park. This unique spot boasts a beautiful sweeping view of San Francisco, California Street stretching to downtown and on a clear day you can see the East Bay hills and Mt. Diablo. The California Street steps have a historic look, and were likely built in the early 1900's along with the Lincoln Park Golf Course. The steps are used by local residents for exercise and by tourists as an access to Lincoln Park, the Legion of Honor Museum and the newly renovated Land's End walk.

Unfortunately, years of neglect and deterioration have led to broken and cracked cement and the stairs are often blighted by litter and graffiti. The Friends of Lincoln Park conceived an idea for a beautification project that would enhance the beauty of this unique location and restore the damage done by deterioration and neglect. An artistic tile project is proposed, its design would honor the era and style of the staircase and its functionality would serve to improve the area and inspire community and civic pride.

The Friends of Lincoln Park will continue to work alongside neighborhood groups such as the Lincoln Park Neighborhood Association and others in hopes of achieving a positive improvement of the area. For more than a year, a group of interested neighbors have been gardening and cleaning the California Street stairs on a monthly basis. For the 2008-2009 school year, the girls in the upper school at Katherine Delmar Burke School will continue the cleaning and landscaping as part of a Community Service elective.

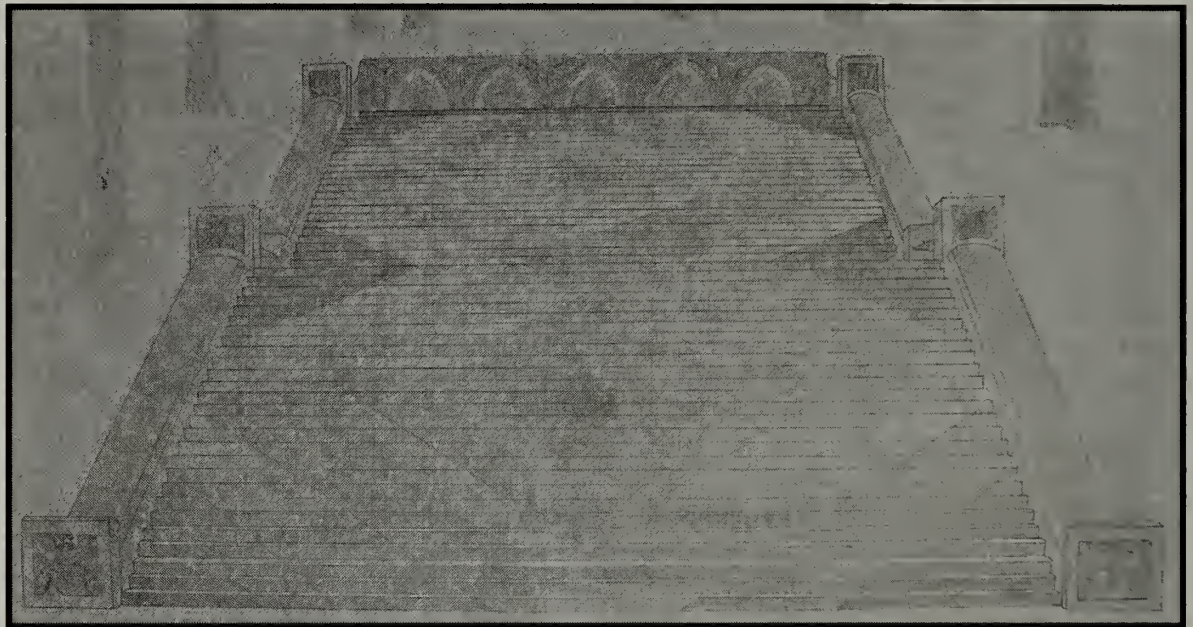
The tile artist, Aileen Barr has much experience in public tile projects and you can see her work at the beautifully redone Alta Plaza Playground and the "San Francisco Beautiful" award-winning 16th Avenue Stairs.

We sincerely hope you will join us in this worthwhile effort to reclaim one of San Francisco's neighborhood treasures. Please contact us with any questions.

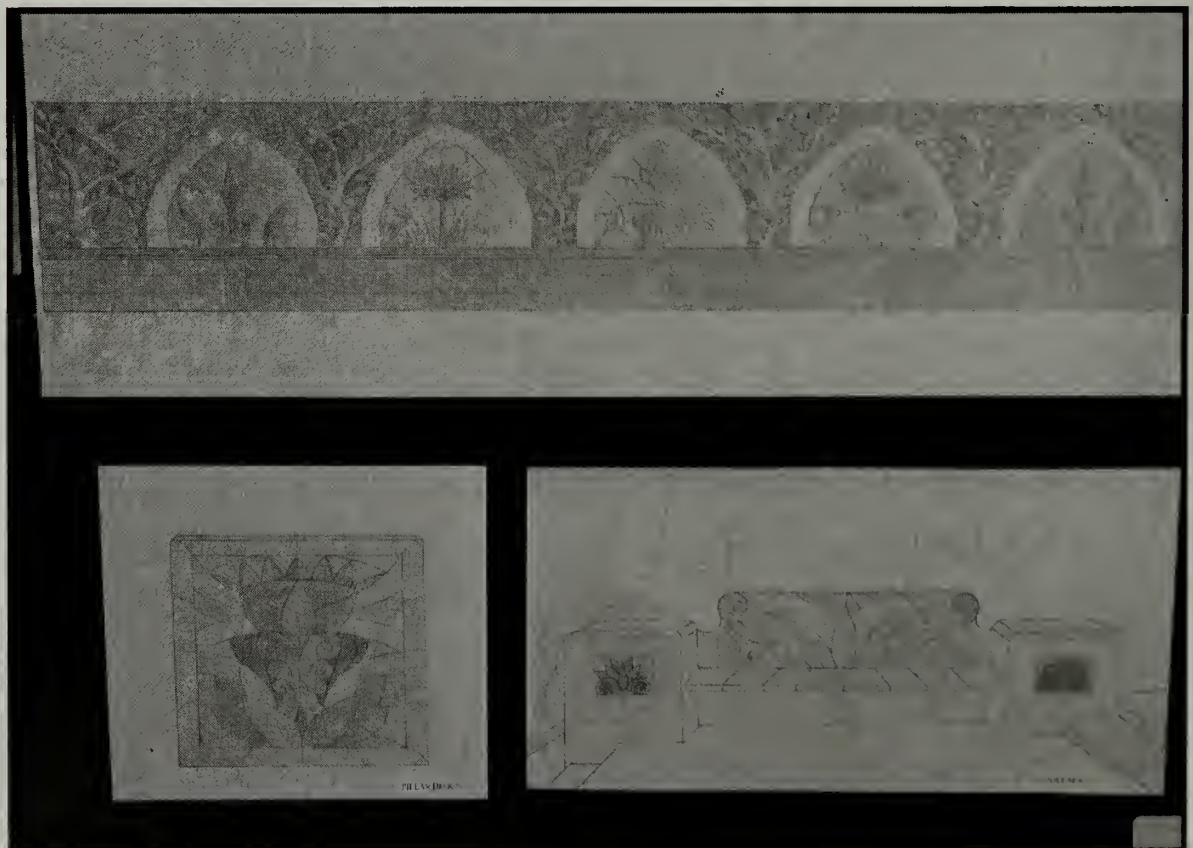
Anna Yatroussis and Meg Autry  
Friends of Lincoln Park  
friendsoflincolnpark@yahoo.com







**Proposed California Street Steps**



**Top Retaining Wall, Pillar and Bench**

This proposed legislative change addresses several of Mayor Newsom's Policy Pillars and is the result of a collaborative effort among the Mayor's Office, Arts Commission, Planning Department and City Attorney's Office. The new legislation will enable the following four Policy Pillars to be achieved.

1. Consolidate management of private Percent for Art requirements at the Arts Commission
2. Increase temporary and performance based art in the public realm.
3. Support art in the parks.
4. Create new cultural destinations through art conscious city planning.

Summary: The amendment to Section 149 of the Planning Code will allow for the aesthetic oversight of the Arts Commission to guide the selection of artwork by private developers for their properties in the Downtown. This review will ensure that high quality artwork is commissioned and placed in locations that are easily accessible to the public. In addition, the Arts Commission will maintain a publicly accessible online database of the privately funded public art in the Downtown. Currently, there is no inventory, record nor information regarding the artwork commissioned through this program since its implementation in 1985. Another significant feature of the proposed legislative change is the expansion of options available to the private developer to fulfill the 1% for art obligation. One of the new options reflected in the legislation allows developers to deposit the 1% art fee into a Public Art Trust. The Public Art Trust will be created by new companion legislation and will be overseen by the Arts Commission to fund the creation, installation and exhibition, conservation and repair of temporary and permanent works of art for public places within the downtown. An explanation of the options, the rationale for the change and the corresponding benefits are summarized below.

1. Private developers may spend 100% of the public art fee at the site of the development project and must consult with the Arts Commission regarding the type of artwork, its durability, design, artistic merit and publicly accessible location. The Arts Commission will also require interpretive signage to be placed in a location adjacent to the artwork. The Arts Commission will be paid on a time and materials basis for this consultation by the private developer out of the Public Art Fee. The Arts Commission will also maintain a public record of the location of privately owned artworks for which they have conducted reviews. This information shall be available to the public on line and shall be posted on the Arts Commission's website.

Rationale: This ensures that art decisions will be made by qualified professionals, that the work will be in a publicly accessible location and that a record of the artwork and an online database to provide information to the public will be established and maintained.

2. Private developers may contribute the entire 100% to a Public Art Trust which shall be established by new legislation which will be proposed as a companion to this legislative change. The Public Art Trust will be overseen by the Arts Commission and may be used to commission new permanent and temporary work for the C-3 District and for the repair and conservation of artwork in the C-3 District. A maximum of 15% from any particular project may be contributed to the repair/conservation reserve.

Rationale: Many developers are unable to fulfill the original intent of Section 149 to place artwork in a publicly accessible location in conjunction with the new development. Since 9/11/2001, lobbies in many office and residential buildings are no longer considered public places due to security concerns. In addition, due to the economy and changes in planning requirements and real estate development trends, many developments no longer include large public plazas where artwork may be installed and developers instead choose to maximize their investment by building to the property line. If developers are not able to integrate the artwork into the façade of their building, few options remain to fulfill the art requirement. The benefit of the Public Art Trust is that it will allow the City to accumulate a larger single pot of funding dedicated for public art in the downtown than the funding available through the mechanism of the Art Enrichment Ordinance which can not be pooled due to bond restrictions. As the scale of private development in the downtown is often significantly greater than the art enrichment proceeds from community based projects, it is anticipated that the Trust have the potential to support significant urban scaled projects similar to Millennium Park in Chicago.

3. Lastly, in an effort to comply with the original intent of Section 149 to place artwork at the site of the new development and to allow the Public Art Trust to grow, the final option provides a cost savings to developers as an incentive to place artwork at the site of the new development and to contribute to the Public Art trust. Private developers may spend 50% of the public art fee at the site of the development project, subject to the review and written comment from the Arts Commission and may contribute 45% of the balance of the public art fee to the Public Art Trust.



FILE NO.

ORDINANCE NO.

[Allocation and Administration of the Public Art Fee for Private Development Projects and establishment of Public Artwork Trust Fund.]

**Ordinance amending Section 149 of the Planning Code to provide that developers currently required to spend one percent (1%) of construction costs for public artwork on any development project over 25,000 square feet located in a C-3 district (the "Public Art Fee") have an option to use all or a portion of the Public Art Fee to contribute to a City fund dedicated to support public art (the "Public Artwork Trust Fund") subject to Arts Commission approval; amending the Administrative Code by adding Section 10.200-29 to establish a Public Artwork Trust Fund, funded through contributions and Public Art Fees, for the creation, installation, exhibition, conservation and repair of temporary and permanent public art to be administered and expended by the Arts Commission; and making findings including findings under the California Environmental Quality Act.**

Note: Additions are single-underline italics Times New Roman;  
deletions are ~~strikethrough italics Times New Roman~~.  
Board amendment additions are double underlined.  
Board amendment deletions are ~~strikethrough normal~~.

Be it ordained by the People of the City and County of San Francisco:

Section 1. Findings

(a) Pursuant to Planning Code Section 302, the Board of Supervisors finds that this ordinance will serve the public necessity, convenience, and welfare for the reasons set forth in Planning Commission Resolution No. \_\_\_\_\_, and incorporates such reasons herein by reference. A copy of said Planning Commission Resolution is on file with the Clerk of the Board of Supervisors in File No. \_\_\_\_\_.

(b) The Board of Supervisors finds that this ordinance is in conformity with the General Plan and the Priority Policies of Planning Code Section 101.1 for the reasons set

\*Mayor Newsom\*\*

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1 forth in Planning Commission Resolution No. \_\_\_\_\_, and hereby  
2 incorporates those reasons by reference.

3 (c) The Planning Department has determined that the actions contemplated in this  
4 ordinance are in compliance with the California Environmental Quality Act (California Public  
5 Resources Code sections 21000 et seq.). Said determination is on file with the Clerk of the  
6 Board of Supervisors in File No. \_\_\_\_\_ and is incorporated herein by  
7 reference.

8 Section 2. The San Francisco Planning Code is hereby amended by amending Section  
9 149 to read as follows:

10 SEC. 149. ARTWORKS, OPTIONS FOR USE OF PUBLIC ART FEE, RECOGNITION OF  
11 ARCHITECT AND ARTISTS AND ~~MODEL~~ ARTWORK REQUIREMENTS IN C-3 DISTRICTS.

12 (a) Artworks; Options for use of Public Art Fee; Recognition of Artists.

13 (1) Application. This section shall apply to all projects that involve ~~In the case of~~  
14 construction of a new building or addition of floor area in excess of 25,000 square feet to an  
15 existing building in a C-3 District;

16 (2) Public Art Fee Requirement. Upon design approval from the Planning Department, and  
17 except as otherwise provided herein, the project sponsor shall dedicate and expend ~~works of art costing~~  
18 an amount equal to one percent of the construction cost of the building or addition as  
19 determined by the Director of the Department ~~of Building Inspection~~ (the "Public Art Fee") for the  
20 purposes described herein and subject to the allocation options set forth below. ~~shall be installed and~~  
21 ~~maintained (i) in areas on the site of the building or addition and clearly visible from the public~~  
22 ~~sidewalk or the open space feature required by Section 138, or (ii) on the site of the open space feature~~  
23 ~~provided pursuant to Section 138, or (iii) upon the approval of any relevant public agency, on adjacent~~  
24 ~~public property, or (iv) in a publicly accessible lobby area of a hotel.~~

1       (3)     Project Sponsor's Public Art Fee Allocation Options.

2       The project sponsor shall select one of the following Public Art Fee Allocation Options in  
3       satisfaction of the Project sponsor's Public Art Fee Requirement, as further described below:

4       (A)     Option to Use 100% of Public Art Fee to Provide On-Site Public Artwork.

5       Unless otherwise provided below, the project sponsor may elect to provide on-site public art of a value  
6       at least equivalent to the Public Art Fee. The project sponsor must install such public art (i) in areas  
7       on the site of the building or addition so that the public art is clearly visible from the public sidewalk on  
8       the open-space feature required by Section 138, or (ii) on the site of the open-space feature provided  
9       pursuant to Section 138, or (iii) in a publicly accessible lobby area of a hotel ("On-Site Public  
10       Artwork"). Effective January 1, 2009, if the project sponsor elects the On-Site Public Artwork option,  
11       the project sponsor shall consult with the Arts Commission regarding the type, durability, design,  
12       artistic merit, and publicly accessible location of the project sponsor's proposed On-Site Public  
13       Artwork. Following such consultation and prior to the Department of Building Inspection's issuance of  
14       a Site Permit, the Arts Commission shall provide the project sponsor and Department with a written  
15       report summarizing its recommendations regarding the type, durability, design, artistic merit, and  
16       publicly accessible location of the On-Site Public Artwork. The Arts Commission shall conduct its  
17       consultation with the project sponsor regarding the On-Site Public Artwork proposal within 60 days of  
18       receiving complete documentation of the On-Site Public Artwork proposal from the project sponsor,  
19       unless the Zoning Administrator approves a time extension following a written request by the Arts  
20       Commission setting forth the reasons for the requested extension. The Controller shall deduct from the  
21       fee proceeds an amount that recovers the costs incurred by the Arts Commission and its staff for  
22       consultation regarding the On-Site Public Artwork. Once the project sponsor has installed and  
23       completed the final Artwork, the project sponsor, building owner and any third party, may not remove,



relocate or alter the Artwork without notifying and consulting with the Arts Commission at least 120 days prior to the proposed removal, relocation or alteration.

(B) Option to Contribute 100% of Public Art Fee Amount to Public Artwork Trust. Effective January 1, 2009 for a project that has not received its first Site Permit, and except as provided herein, the project sponsor may elect to deliver the Public Art Fee directly to the City Treasurer for deposit in the Public Art Trust Fund defined under Section 10.100-29 of the San Francisco Administrative Code for the creation, installation, exhibition, conservation and repair of works of public art ("In-Lieu Fee for Public Artwork Trust"); or

(C) Option to Provide 50% of Public Art Fee Amount to On-Site Public Artwork with Remaining Discounted Amount to Public Art Trust. Effective January 1, 2009 a project that has not received its first Site Permit may elect to expend 50% of the Public Art Fee for the acquisition of On-Site Public Artwork that shall be subject to the requirements of subsection (3)(A) above regarding On-Site Public Artwork, and deposit 45% of the remaining balance of the Public Art Fee into the Public Art Trust. These two actions will fulfill the project sponsor's Public Art Fee Requirement under this Section 149 and the project sponsor may retain the balance of 5% of the Public Art Fee for other project purposes.

(D) Option to Pay an In-Lieu Fee for Renovation of Certain Historical Landmarks. Notwithstanding any other provision of this Ordinance, if the project sponsor pays the Public Art Fee prior to June 6, 2009 which is the date upon which Ordinance No. 77-04 shall expire, in lieu of installing ~~and maintaining~~ On Site-Public Artworks as defined above in subsection 3(A) and in lieu of paying any portion of the Public Art Fee to the Public Artworks Trust under subsection 3(B) or 3(C) above, works of art pursuant to subsections (i) through (iv) above, a project sponsor may elect to contribute a sum of money at least equivalent to ~~the cost of the artwork~~ the Public Art Fee to finance, in whole or in part, rehabilitation and restoration of the exterior of a publicly-owned



1 building provided that the building is (i) owned by the City and County of San Francisco, and  
 2 (ii) located in a P District adjacent to a C-3 District, and (iii) designated as an historical  
 3 landmark by Article 10 of this Code or designated as a Category I Significant Building by  
 4 Article 11 of this Code and listed as a National Historical Landmark on the National Historical  
 5 Register; ~~provided, however, that the right to elect to use this in lieu provision to satisfy the~~  
 6 ~~obligations of this Section shall terminate five years from the effective date of this ordinance.~~

7 (4) Notification, Approvals; Installation, Medium and Display of Artwork.

8 Prior to the issuance of a Site Permit from the Department of Building Inspection, the project  
 9 sponsor must notify the Arts Commission in writing as to which of the above-listed allocation options  
 10 set forth under subsection 3(A) through 3(D) it chooses. The project sponsor must schedule a  
 11 consultation with the Arts Commission as provided in subsection 3(A) above, unless the project sponsor  
 12 elects to contribute 100% of the Public Art Fee to the Public Artwork Trust as described under  
 13 subsection 3(B) above. If the project sponsor chooses to install and maintain an On-Site Public  
 14 Artwork, Said works of art shall be installed prior to issuance of the first certificate of

15 occupancy; provided, however, that if the Zoning Administrator concludes that it is not feasible  
 16 to install the works within that time and that adequate assurance is provided that the works  
 17 will be installed in a timely manner, the Zoning Administrator may extend the time for  
 18 installation for a period of not less than 12 months. Said works of art may include sculpture,  
 19 bas-relief, murals, mosaics, decorative water features, tapestries or other artworks  
 20 permanently affixed to the building or its grounds, or a combination thereof, but may not  
 21 include architectural features of the building, except as permitted with respect to the in lieu  
 22 contribution regarding publicly owned buildings meeting the criteria described above. Artworks  
 23 shall be displayed in a manner that will enhance their enjoyment by the general public. The  
 24 type and location of artwork, but not the artistic merits of the specific artwork proposed, shall

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\*Mayor Newsom\*\*

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be approved by the Zoning Administrator following a review of the Arts Commission's written report under Section (a)(3)(A) in accordance with the provisions of Section 309.

(5) Construction cost; Payment of Fees.

The term "construction cost" shall be determined by the Planning Department in accordance with established industry standards or in the manner used to determine the valuation of work as set forth in Section 107.2 of the Building Code. Except where the project sponsor has elected to provide On-Site Public Artwork, the Project Sponsor must provide written evidence to the Planning Department and the Arts Commission that the Public Art Fee has been paid in full and deposited with the City Treasurer prior to the Department of Building Inspection's issuance of a first Site Permit.

(b) Recognition of ~~Architects and~~ Artists. In the case of construction of a new building or an addition of floor area in excess of 25,000 square feet to an existing building in a C-3 District, a plaque or cornerstone identifying the ~~project architect and~~ the creator of the On-Site Public Artwork ~~artwork~~ provided pursuant to ~~Subsection (a)~~ this Section 149 and the erection ~~of the On-Site Public Artwork~~ shall be placed at a publicly conspicuous location on the building prior to the issuance of the first certificate of occupancy. Prior to the issuance of the first certificate of occupancy, the project sponsor shall also send a written notice to the Arts Commission for the Commission's records containing the name of the artist(s), the title, date and medium of the artwork, a photograph of the artwork, and the location of the Artwork and address of the building.

~~(c) Models. In a C-3 District, in the case of construction of a new building, or any addition in height in excess of 10 feet to an existing building, two models shall be submitted to the Department of City Planning prior to approval of the project, as follows:~~

~~(1) One model of the building at a scale of 1" = 100'; and~~

1 ~~(2) One model of the block in which the building is located at a scale of 1" = 32', which model shall~~  
 2 ~~include all the buildings on the block on which the building is located and the streets surrounding the~~  
 3 ~~block to the centerline of the streets and shall use as its base the land form starting at sea level;~~  
 4 ~~provided, however, that if the Department of City Planning determines that it has an up-to-date model~~  
 5 ~~of the block in which the building is located, only a model of the building shall be submitted.~~

6 ~~(d)~~ (c) Procedure Regarding Certificate of Occupancy. The Director of the Department  
 7 of Building Inspection shall provide notice in writing to the Zoning Administrator at least five  
 8 business days prior to issuing the first certificate of occupancy for any building subject to the  
 9 provisions of this Section. If the Zoning Administrator notifies the Director within such time that  
 10 the provisions of this Section have not been complied with, the Director shall deny the permit.  
 11 If the Zoning Administrator notifies the Director that the provisions of this Section have been  
 12 complied with or fails to respond within five business days, the permit of occupancy shall not  
 13 be disapproved pursuant to this Section. As used herein, the "first certificate of occupancy"  
 14 shall mean either a temporary certificate of occupancy or a Certificate of Final Completion and  
 15 Occupancy as defined in San Francisco Building Code Sections 109.3 and 109.4, whichever  
 16 is issued first. The procedure set forth in this subsection is not intended to preclude  
 17 enforcement of the requirements of this Section through any means otherwise authorized.

18 (d) Public Artwork Trust.

19 (1) All monies contributed to the Public Artwork Trust pursuant to this Section 149 shall be  
 20 deposited in the special fund maintained by the Controller called the Public Artwork Trust under  
 21 Section 10.100-29 of the Administrative Code, as may be amended. The receipts in the Trust are  
 22 hereby appropriated in accordance with law to be used by the Arts Commission within the C-3 District  
 23 or within a half-mile of the boundary of the C-3 District to enhance the visibility and quality of  
 24 artworks and to improve the public's access and enjoyment of the artworks. With this objective, the

25



Public Art Trust shall be used to: (i) fund the creation, installation, exhibition, conservation and repair of temporary and permanent public works of art within the C-3 District or within a half mile of the boundary of the C-3 District and (ii) fund the conservation and repair of temporary and permanent artworks within the C-3 District or within a half-mile of the boundary of the C-3 District subject to a 15% maximum allocation per single project and (iii) pay the reasonable administrative expenses of the Arts Commission staff in connection with administering compliance with the requirements of this Section on a time and materials basis. The Arts Commission shall administer and expend the Public Artwork Trust, which shall have the authority to prescribe rules and regulations governing the Fund that are consistent with this Section. The Arts Commission shall prepare and submit an annual report of the expenditures and use of the Public Art Trust to the Director of the Planning Department starting in July 1 of 2009 for the prior fiscal year. The Arts Commission shall not allocate more than 15% of the amount of any Public Art Fee deposited into the trust for conservation and repair of artworks which are located in the C-3 District or within a half-mile of the boundary of the C-3 District.

(e) Lien Proceedings.

(1) A project applicant's failure to comply with the requirements of this Section shall constitute cause for the City to record a lien against the development project in the sum of the in-lieu fee required under this Ordinance.

(2) If, for any reason, the requirements in this Section are not met or the fee imposed pursuant to this Ordinance remains unpaid following issuance of a certificate of occupancy for the project, the Treasurer shall initiate proceedings to impose the lien in accordance with the procedures set forth in Chapter 10, Article XX, Sections 10.230 et seq. of the San Francisco Administrative Code to make the entire unpaid balance of the fee, including interest, a lien against all parcels used for the development project. The Treasurer shall send all notices required by that Article to the owner of the property as well as the sponsor. The Treasurer shall also prepare a preliminary report notifying the





October 14, 2008

San Francisco Arts Commission  
26 Van Ness Ave., Suite 240  
San Francisco, CA 94102

Dear SFAC Visual Arts Committee Members,

As a committee focused on enriching the quality of life in our community through support of local art and culture, it has come as a surprise to observe that SFAC is proposing to award 1 million dollars in contracts to four artists from out of state to do permanent art installations in the Terminal 2 remodeling project at our SF International Airport.

We understand that SFAC has received no less than 530 applications for SFO T-2 through the CAFE process that the Art Commission has established. In light of this we find it hard to believe that the selection panel failed to find even one San Francisco Artist technically and artistically qualified for this project.

Our concern in this matter reflects our strongly held belief that artists for this kind of project should almost exclusively come from the rich and diversified cultures within our own city, in which many talented artists produce wonderful art work which reflect communities that they originate from. Shouldn't the Art Commission of the City of San Francisco select our own artists for installation contracts at our own airport? When this happens and if the right kind of publicity is associated with this work at the airport within the terminals, visitors will then be introduced to and hopefully patronize more of local art and visit galleries and working art studios within our city. In this sense our airport becomes a real "gateway" for visitors to access the many culturally rich communities that make up our great city.

Further, the significant grant that is associated with this kind of project should be used to enable artists within our city to develop their studios and work so as to establish our city as a world-class center for working artists who create their work within it and actually earn a living doing so.

Currently, several other projects are offered in SFAC CAFE process, with hundreds of thousands of dollars in contractual awards available for artists. These are the SF General Hospital, the proposed Central Subway Project and four new Libraries from Visitation



Valley to our neighborhood in the North Beach Chinatown Area. Unfortunately, the SFAC CAFE process for these projects does not favor artists actually living and working in these communities within San Francisco either. This is also unacceptable in our opinion, particularly in the context of the recently enacted "Green Cities" policy our city is supposed to be following in awarding city contracts to vendors, merchants and contractors who live and work within our city.

In the spirit of supporting our local San Francisco artists we ask that the Visual Arts Committee of the SF Art Commission reject or amend the current recommendations forwarded from the selection panel for the SFO T-2 project and withhold approval until a way is found to include San Francisco artists for this and future projects.

Lastly, as a community based organization, we offer to work directly with the SFAC to form an internal policy that ensures more San Francisco artists receive contracts on upcoming projects within our city as our current city policy directs. We hope that the SFAC will include other community-based organizations such as ours in this effort in order to form a diverse selection panel with knowledge and access to the wealth of artistic resources in the City of San Francisco.

Thank You,

A handwritten signature in black ink, appearing to read 'Termeh Yeghiazarian', with a long horizontal flourish extending to the right.

Termeh Yeghiazarian, Chair  
Art & Culture Committee

# San Francisco Arts Commission

LISTEN

TEXT ONLY

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**November 19, 2008**

11-17-08A11:32 R140

## **VISUAL ARTS COMMITTEE**

Wednesday, November 19, 2008

3:00 p.m.

25 Van Ness Avenue, Suite 70

**DOCUMENTS DEPT.**

**NOV 17 2008**

### **Agenda**

**SAN FRANCISCO  
PUBLIC LIBRARY**

#### **1. Consent Calendar**

1. Motion to approve a mural by artist Mona Caron covering two walls of a building at 86-98 Golden Gate Avenue at Jones Street in collaboration with youth from the Boys & Girls Clubs of San Francisco and the Community Arts Studio. The mural will depict the history of the neighborhood as well as the Southeast Asian community that currently resides in the area.

2. Motion to approve the following artists as recommended by the Central Subway Artist Pool Selection Panel as additions to the Central Subway Artist Pool to be eligible candidates for Central Subway Public Art Program art opportunities: Seyed Alavi, Tomie Arai, Lawrence Argent, Alice Aycock, Ron Baron, JD Beltran and Scott Minneman, Jonathan Bonner, Bill and Mary Buchen, Kendall Buster, Ed Carpenter, Chusien Chang, Jackie Chang, Jackie Ferrara, Bill Fontana, Karen Ganz, Cliff Garten, Brian Goggin, Douglas Hall, Nancy Hom, Yumei Hou and Cai Hong Zhao, Joyce Hsu, Michio Ihara, Yunfei Ji, Ilya and Emilia Kabakov, Kenneth Lum, Wang Po Shu and Louise Bertelsen, Erwin Redl, Kent Roberts, John Roloff and Lewis deSoto, May Sun, Hank Thomas and Ryan Alexiev, Brian Tolle, Catherine Wagner, Flo Oy Wong, Rene Yung, and Faye Zhang.

3. Motion to approve the following artists as recommended by the Branch Library Improvement Program Artist Pool Selection Panel as part of the pre-qualified pool for projects at four branch libraries in San Francisco: Susan Adame, Adeyinka Adeyemi, Seyed Alavi, Steven Allen, Susannah Bettag, Freddy Chandra, Mei-Chu Chang, Marion Coleman, Susan Felter, Sheila Ghidini, Todd Gilens, Mark Grieve, Gerald Heffernon, Joyce Hsu, Alexandre Koulouris, Dorothy Lenhenan, Cork Marcheschi, Anita Margrill, Fran Martin and Jim Crowden, Patricia Montgomery, Elsa Murray, Ene Osterraas-Constable and Scott Constable, Johanna Poethig, Samantha Renko, Jim Rosenau, Catherine Schmid-maybach, Kathryn Schnell, Les Seymour, Arthur Stern, Barbara Szerlip, Amy Trachtenberg, Ann Weber, Lena Wolff, and Debey Zito.

4. Motion to approve the inclusion of the following artists in a pre-qualified pool for projects at Terminal Two at San Francisco International Airport: Seyed Alavi, Terry Allen, Lawrence Argent, Dan Corson, Jim Hirshfield, Ray King, Sheila Klein, Michio Ihara, Anna Murch and Doug Hollis, George Peters and Melanie Walker, Jody Pinto, Charles Sowers, May Sun, Catherine Wagner, and Nikolas Weinstein.

5. Motion to approve the six final designs for the Art on Market Street Project by Briana Miller and Thien Pham titled *The Mighty Defender and the Unsung Hero*, to be reproduced and installed in 24 kiosks on Market Street from December 22, 2008 to March 19, 2009.

2. **Gallery**

*Meg Shiffler*

Presentation and discussion of excerpts from the original soundtrack by artist Bill Fontana of his work *Spiraling Echoes: A Sound Sculpture for the Rotunda of San Francisco City Hall*, which will be on view from February through mid-May, 2009.

3. **San Francisco International Airport - Terminal Two**

*Susan Pontious*

Presentation of work by artist Janet Echelman, who will create an artwork for Terminal Two at San Francisco International Airport. Presentation of work by artist Charles Sowers, who will develop an artwork(s) for the "Kid's Spot" locations also in Terminal Two.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into an agreement with Janet Echelman for an amount not to exceed \$150,000 for Phase I, conceptual design through construction documents, for an artwork at Terminal Two of San Francisco International Airport.

**Motion:** Motion to approve the selection of Charles Sowers to design an artwork(s) to be located in the "Kid's Spot" locations in Terminal Two of the San Francisco International Airport, and to authorize payment to Charles Sowers in the amount of \$1,000 for a design proposal.

4. **San Francisco General Hospital**

*Susan Pontious*

Presentation of artists chosen by the San Francisco General Hospital Selection Panel to create works for the San Francisco General Hospital new Acute Care Unit.

**Motion:** Motion to approve the following list of artists and artist teams, who by virtue



of the San Francisco General Hospital Selection Panel score will be considered first for commission opportunities in the new Acute Care Unit: Rupert Garcia, Deborah Roundtree and Brian Crotty, Lena Wolf, Lorna Jordan, Lisa Levine, Paul Marioni and Ann Troutner; Joel Meyerowitz, Christian Moeller, Tom Otterness, Susan Schwartzenberg, Beliz Brother, Stephen Galloway, Cliff Garten, Paul Kos, Mike Mandel, Anna Murch and Doug Hollis, Masayuki Nagase.

**Motion:** Motion to approve the following artists as an additional pre-qualified pool for any additional opportunities identified at San Francisco General Hospital: Johanna Poethig, John Roloff, Nita Winter, Ed Carpenter, John Wehrle, Suikang Zhao, Lynn Basa, James Carpenter, Michio Ihara, Joe Thurston and Sean Healy, Amy Trachtenberg, Seyed Alavi, Rob Badger, Kathy Bradford, Dana Zed, Tony Berlant, Nancy Blum, Chris Green, Henry Domke, Abhi Ganju, Merle Serlin.

**Motion:** Motion to approve Rupert Garcia, by virtue of having received the highest score by the panel, as the lead artist for the entry lobby, and authorization to pay him an honorarium of \$5,000 to develop preliminary design concepts.

**5. Ingleside Branch Library**

*Judy Moran*

Presentation of revised art design for the Ingleside Branch Library.

**Motion:** Motion to approve the final design of a 30 foot long glazed metal wall relief artwork for the new Ingleside Branch Library by artist Eric Powell and to authorize the artist to proceed to fabrication.

**6. Civic Art Collection**

*Allison Cummings*

Staff Report

Report on the following Collection projects: the vandalism and repair of *The Holocaust*, 1982 by George Segal and the removal and storage of *Conquest of Space*, 1983 by Rufino Tamayo from Terminal Two at San Francisco International Airport.

**7. Civic Center Plaza - Temporary Sculpture Proposal**

*Jill Manton*

Report on the installation of a temporary willow sapling sculpture by artist Patrick Dougherty in Civic Center Plaza.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into agreement with Patrick Dougherty for the installation of a temporary willow sapling sculpture in Civic Center Plaza for a total amount not to exceed \$60,000 for the design,

development, fabrication, transportation and installation of the artwork as well as identification plaques.

**8. Chinese Recreation Center**

*Jill Manton*

Presentation of a new public art enrichment opportunity at the Chinese Recreation Center on Mason and Washington Streets in Chinatown.

**9. Hayes Valley Playground**

*Jill Manton*

Presentation of a new public art enrichment opportunity at the Hayes Valley Playground located at Hayes and Buchanan Streets.

**10. New Business**

**11. Old Business**

**12. Adjournment**

MC 11/14/2008

Notices

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102 during regular business hours. INFO: Mary Chou (415) 252-3215.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100 - 2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness, Suite 220, San Francisco, CA 94102 - telephone (415) 252-3100, fax (415) 252-3112 and <http://www.sfgov.org/ethics>.

**KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE**

Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted

before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby, Jr. by mail to Interim Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415 554 7724; by fax at 415 554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).





**Date:** November 19, 2008

**To:** Honorable Members of the Visual Arts Committee

**From:** Allison Cummings

**Re:** Civic Art Collection Staff Report

1. Vandalism and repair of *The Holocaust*, 1982 by George Segal

The San Francisco Arts Commission was alerted Wednesday morning (November 12, 2008) to the vandalism of *The Holocaust*, 1982 by George Segal. The artwork - consisting of 11 life-size figures cast in bronze, painted white, and arranged behind a barbed-wire fence - is a powerful memorial to the victims of the Holocaust located in the grove of trees across from the entrance of the Legion of Honor. This is the second time in as many months that the sculpture and its accompanying marble plaques have been defaced by vandals. The Arts Commission is working closely with sculpture conservators to restore the artwork, however it is a costly (approximately \$5,000 to \$6,000) and time consuming project. We were able to significantly diminish the appearance of the most egregious damage to the artwork on-site Wednesday afternoon, however further intervention is still needed. The artwork was commissioned by the Mayor's Committee for a Memorial to the Six Million Victims of the Holocaust and was given as a gift to the City in 1984.

2. Removal and storage of *Conquest of Space*, 1983 by Rufino Tamayo from Terminal Two at San Francisco International Airport.

On Wednesday November 5, 2008 Rufino Tamayo's sculpture *Conquest of Space*, 1983 was successfully de-installed and craned out of Terminal 2 at San Francisco International Airport, to make way for the planned refurbishment of the terminal. The sculpture was rigged by Atthowe Fine Art Services, and lifted out of the courtyard that has been its home since 1984. The artwork - a 45 foot tall steel sculpture consisting of triangular forms alternately painted red and blue - was transported by truck to the secured storage yard adjacent to the Airport Museums main office, where it will remain until we commence with restoration and re-installation at the International Terminal.





## Meeting Information

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Visual\_Arts\_Committee

Year: 2008 go

**VISUAL ARTS COMMITTEE**  
Wednesday, November 19, 2008  
3:00 p.m.  
25 Van Ness Avenue, Suite 70

## Minutes

**Commissioners Present:**  
Jeannene Przybyski, Alexander Lloyd, P.L. Johnston, Dede Wiskey  
**Absent:** Lorraine Garcia-Nakata

**Staff Present:**  
Luis Cancel, Mory Clou, Allison Cummings, Carol Marie Daniels, Jill Manton, Judy Moran, Susan Pontious, Ellen Skersnow, and Meg Shiffer

**Note:** All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:06 p.m.

## 1. Consent Calendar

1. Motion to approve a mural by artist Mona Caron covering two walls of a building at 86-98 Golden Gate Avenue at Jones Street in collaboration with youth from the Boys & Girls Clubs of San Francisco and the Community Arts Studio. The mural will depict the history of the neighborhood as well as the Southeast Asian community that currently resides in the area.

2. Motion to approve the following artists as recommended by the Central Subway Artist Pool Selection Panel as additions to the Central Subway Artist Pool to be eligible candidates for Central Subway Public Art Program art opportunities: Seyyed Akavi, Toniai Arai, Lawrence Argent, Alice Aycock, Ron Baron, JD Beltram, and Scott Minnenen, Jonathan Bonner, Bill and Mary Buchen, Kendall Buster, Ed Carpenter, Chusien Chang, Jackie Chang, Jackie Ferrara, Bill Fontana, Karen Gauz, Cliff Garden, Brian Goggin, Douglas Hall, Nancy Hou, Yumei Hou and Cai Hong Zhao, Joyce Hsu, Michio Ihara, Yunfei Ji, Ilya and Emilia Kabakov, Kenneth Lam, Wang Po Shu and Louise Bertelsen, Erwin Redl, Kent Roberts, John Roloff and Lewis deSoto, May Sun, Hank Thomas and Ryan Alexiev, Brian Toller, Catherine Wagner, Flo Oy Wong, Rene Yung, and Faye Zhang.

3. Motion to approve the following artists as recommended by the Branch Library Improvement Program Artist Pool Selection Panel as part of the pre-qualified pool for projects at four branch libraries in San Francisco: Susan Adams, Adeyinka Adeyemi, Seyyed Akavi, Steven Allen, Susannah Betting, Freddy Chandra, Mei-Chu Chang, Marion Coleman, Susan Felter, Sheila Ghidoui, Todd Gilens, Mark Grove, Gerald Heffernon, Joyce Hsu, Alexandre Koulouris, Donathy Leuchan, Cork Marcheschi, Anita Margrill, Fran Martin and Jim Crowden, Patricia Montgomery, Elsa Murray, Eric Osteras-Constable and Scott Constable, Johanna Puelhig, Samantha Renko, Jim Rosemar, Catherine Schmid-Maybach, Kathryn Schnell, Les Seymour, Arthur Stern, Barbara Sverlip, Amy Trachtenberg, Ann Weber, Lena Wolff, and Debra Zito.

4. Motion to approve the inclusion of the following artists in a pre-qualified pool for projects at Terminal Two at San Francisco International Airport: Seyyed Akavi, Terry Allen, Lawrence Argent, Don Corson, Jim Hirschfield, Ray King, Sheila Klein, Michio Ihara, Anna Murch and Doug Hollis, George Peters and Melanie Walker, Josh Pinto, Charles Sowers, May Sun, Catherine Wagner, and Nikolas Weinstein.

5. Motion to approve the six final designs for the Art on Market Street Project by Briana Miller and Thien Pham titled *The Mighty Defender and the Unsung Hero*, to be reproduced and installed in 24 kiosks on Market Street from December 22, 2008 to March 19, 2009.

Commissioner Przybyski requested public comment regarding the Consent Calendar items. Emma Mankin introduced herself as a San Francisco-based art student whose grandfather was, and whose father currently is, a working artist in San Francisco. Ms. Mankin stated that while both she and her father, Daniel Maecherni, submitted applications for the Central Subway Artist Pool, neither of them was selected for the pool. She asked Commissioners if the Arts Commission was committed to supporting artists who live and/or work in San Francisco or if the organization had its own agenda.

Commissioner Przybyski stated that the Visual Arts Committee typically does not discuss public comments during the meeting, but takes the comments under advisement. She then explained that as a professor, she has many students who are interested in creating public artworks. As larger city commissions are complicated in terms of the level of competitiveness and the process of completing contracts, her advice to her students is to gain experience by creating local, temporary public artworks with organizations such as Southern Exposure, Project Manager Judy Moran stated that for the Central Subway Call for Artists, extensive outreach was conducted to artists and art organizations throughout the Bay Area, which included two artist workshops and a CaFE workshop in collaboration with the Alameda Public Art Program.

Commissioner Johnston stated that in regards to this topic, he has heard opinions ranging from limiting commissions to only local artists, to making no particular effort to providing opportunities to San Francisco-based artists. He stated that the Arts Commission staff have expressed its opinion about the topic in past Commission meetings, which are well-documented in the minutes.

**Motion:** Motion to adopt the consent calendar items.

**Moved:** Wiskey/Johnston

## 2. Gallery

Ms. Shiffer stated that Mr. Fontana had to leave for another appointment and therefore could not present an excerpt from his new sound work titled *Spinning Echoes: A Sound Sculpture for the Rotunda of San Francisco City Hall*. She stated that the project has approached a contractual milestone and proposed that Mr. Fontana make a presentation at the December full Commission meeting. She reminded Commissioners to RSVP for a sound test that Mr. Fontana will conduct on December 20 for staff in City Hall. Ms. Shiffer also announced that the exhibition date has been postponed to February 12, 2009 and she will coordinate this new date with other people's schedules.

Commissioner Johnston agreed to a sound presentation during the December or January full Commission meeting, depending on schedule.

## 3. San Francisco International Airport – Terminal Two

Public Art Program Deputy Director Susan Pontious explained that artist Janet Echelman would present her proposals via Skype for a new artwork for Terminal Two at San Francisco International Airport ("SFO").

Ms. Echelman began by stating that she was presenting a preliminary concept for her work at the Airport and that she welcomes all input from the team as the concept develops. She first presented the work *She Changes*, completed in 2005. The piece is 150 feet in diameter, and was designed to not block views of the ocean, and to withstand hurricane winds, pollution and sea salt. She then presented her project called the *Richmond Oval*, a Vancouver 2010 Winter Games venue, which most resembles what she is proposing for the new terminal. Ms. Echelman stated that the project is an experiential, all-encompassing work that brings people from the street to the waterfront and encourages people to linger and stay. Ms. Echelman then presented images of her proposal for the new SFO terminal, stating that her goal was to create one interconnected space that unifies the Reconciliation Area with the Gate Area. Based on the concept of air-ocean and the idea of making visible the fluidity of air, her proposal consists of sculptural elements, inspired by airships and sea ships, suspended from the ceiling and possibly incorporated into the floor design.

Architect Terence Young of Gensler Architects stated that the forms are interesting and open to interpretation but he wondered about the shift from atmosphere and weather patterns to the underwater. He suggested that Ms. Echelman try to reinforce the atmospheric concept rather than the underwater. He also inquired about an overall estimate for creating such a work. Mr. Young continued that the original charge was to create an artwork directly after security in the Reconciliation Area. While he likes the fact that the work extends throughout the space, he stated that if the budget limits the work, he would like to see the work primarily located in the Reconciliation Area.

Jeff Henry of Gensler Architects stated that if the work does extend beyond the Reconciliation Area, then perhaps it could be based on the concept of microclimates where the forms change in scale and in shape to reflect different climates. Mr. Young stated that if Ms. Echelman's treatment of the ceiling is successful, it would most likely replace the sculptural ceiling designed by the architects.

Commissioners stated their enthusiasm about the proposal. Commissioner Przybyski expressed her excitement in working with Ms. Echelman on this important project. She stated that she is a little hesitant in thinking about a total encompassing artwork for the space and stated that as the Airport is an organic building, artworks have a tendency to be moved throughout time. Commissioner Johnston said that he enjoyed the transition between air and water and did not find the shift problematic given the location of the Airport near the water. Commissioner Wiskey agreed that there was a certain tranquility to the proposal and that when passengers arrive at the Airport for the first time, their first encounter is the water.

Ms. Pontious stated that materials and maintenance will be an issue as the Airport has only dust from the jets. She then requested an amendment to increase the amount of the contract with Janet Echelman for Phase 1 to \$244,000.

Ms. Pontious then presented the work of artist Charles Sowers, who will develop an artwork(s) for two "Kids' Spots" locations in Terminal Two, one in a more active area and the other in a more passive area. She stated that Mr. Sowers could design a single, signature work or a more environmental work. She has left it open for the artist to explore and stated the preliminary budget for the artworks is \$100,000.

GOVERNMENT  
DOCUMENTS DEPT

JUL - 6 2010

SAN FRANCISCO  
PUBLIC LIBRARY

## THIS MOTION HAS BEEN AMENDED:

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into an agreement with Janet Echelman for an amount not to exceed \$244,000 for Phase I, conceptual design through construction documents, for an artwork at Terminal Two of San Francisco International Airport.

**Moved:** Wilsey/Johnston

**Motion:** Motion to approve the selection of Charles Sowers to design an artwork(s) to be located in the "Kids' Spot" locations in Terminal Two of the San Francisco International Airport, and to authorize payment to Charles Sowers in the amount of \$1,000 for a design proposal.

**Moved:** Lloyd/Johnston

## 1. San Francisco General Hospital

Ms. Pontious stated that she would like Commissioners to review and approve the artist pools chosen by the San Francisco General Hospital Selection Panel to create works for the San Francisco General Hospital's new Acute Care Unit.

Commissioner Johnston asked what percentage of artists in these pools is based in the San Francisco Bay Area. Ms. Pontious stated that from a quick glance, about 75 percent of the artists in the pool selected for the new Acute Care Unit are based in the San Francisco Bay Area, and about 50 percent of the artists in the pre-qualified pool are based in the San Francisco Bay Area.

Commissioner Przybyski proposed adding artist Mildred Howard, and Jill Manton proposed adding artist Julio Morales to the selected group for the new Acute Care Unit.

Ms. Pontious explained that of the 630 applications, the applications were first prescreened by curatorial consultant Chandra Cerrito and then by Ms. Pontious. The panel then reviewed the remaining 135 applications and identified the first group of artists for specific opportunities in the new Acute Care Unit. The second group of pre-qualified artists will be used for other opportunities. Ms. Pontious recommended Rupert Garcia, who received the highest score from the panel, as the lead artist for the lobby area. She proposed an honorarium of \$5,000 for Mr. Garcia to meet with the architects to review the design of the lobby and identify surfaces (i.e. terrazzo floor, glass, etc.) to address, and then select an artist or artists from the pre-qualified pool to work on his team.

## THIS MOTION HAS BEEN AMENDED:

**Motion:** Motion to approve the following list of artists and artist teams, who by virtue of the San Francisco General Hospital Selection Panel score will be considered first for commission opportunities in the new Acute Care Unit: Rupert Garcia, Deborah Roundtree and Brian Crotty, Lena Wolf, Lorna Jordan, Lisa Levine, Paul Marioni and Ann Troutner, Joel Meyerowitz, Christian Moeller, Tom Otterness, Susan Schwartzberg, Boris Brother, Stephen Galloway, Cliff Garten, Paul Kos, Mike Maudel, Anna Mureh and Doug Hollis, Masayuki Nagase, Mildred Howard, and Julio Morales.

**Moved:** Johnston/Wilsey

**Motion:** Motion to approve the following artists as an additional pre-qualified pool for any additional opportunities identified at San Francisco General Hospital: Johanna Poellig, John Roloff, Nita Winter, Ed Carpenter, John Wehrle, Suikang Zhao, Lynn Basa, James Carpenter, Michio Ihara, Joe Thurston and Sean Healy, Amy Taubert, Seyed Alavi, Bob Badger, Kathy Bradford, Dana Zed, Tony Berlant, Nancy Blum, Chris Green, Henry Domke, Abhi Ganju, Merle Serlin.

**Moved:** Johnston/Lloyd

**Motion:** Motion to approve Rupert Garcia, by virtue of having received the highest score from the panel, as the lead artist for the entry lobby of the San Francisco General Hospital Acute Care Unit, and authorization to pay him an honorarium of \$5,000 to develop preliminary design concepts.

**Moved:** Lloyd/Johnston

## 5. Ingleside Branch Library

Project Manager Andy Moran presented the revised design by artist Eric Powell for the Ingleside Branch Library. She stated that Mr. Powell initially intended to create a gate and partial fence artwork on the exterior of the building, but the gate was too small, needed too much ADA equipment, and the fence was replaced with a chainlink fence. The next idea was to create a sculpture in the patio area on one side of the building, but the landscaping budget has been eliminated so it is not clear what the layout will be. In collaboration with the architects, Ms. Moran determined that the best location for artwork is on the rear wall of the main reading room, which is 31 feet wide by 4.5 feet high, above bookshelves. She stated that Mr. Powell developed a proposal for the back wall after meeting with the community, who wanted an organic and colorful work. The work will have relief elements with some parts raised from the wall.

Commissioner Przybyski stated that she would like to see the design worked a little bit more. She thought that the design elements seemed arbitrary and it was difficult to determine the direction of the work. Ms. Moran responded that she is happy to continue working with the artist on refining his design, but asked for a specific direction. Commissioner Przybyski stated that the design resembles nautilus shell patterns or lima beans and pretzels and was concerned that the pattern would look outdated over time. Commissioner Johnston stated that it was unclear whether the work was supposed to be more representational or more abstract. Commissioner Przybyski stated that there was a certain graceful and pastoral quality to the curvilinear forms, but the forms seemed rather heavy. She stated that it seemed like the artist incorporated suggestions from the community, but he did not answer the question for himself about what he wants the artwork to be. She also suggested that the artist present an image of the design in the actual location to get a better sense of the work.

## THIS MOTION WAS POSTPONED:

**Motion:** Motion to approve the final design of a 30-foot-long, glazed metal wall relief artwork for the new Ingleside Branch Library by artist Eric Powell and to authorize the artist to proceed to fabrication.

## 6. Civic Art Collection

Collections Manager Allison Cummings reported on the following Collections projects: the repair of vandalism of *The Holocaust*, 1982, by George Segal, and the removal and storage of *Conquest of Space*, 1983, by Rufino Tamayo, from Terminal Two at San Francisco International Airport. Ms. Cummings stated that swastikas within Stars of David were drawn onto the marble plaques as well as the main figure of the Holocaust sculpture. On Wednesday, November 12, there was some treatment to alleviate the damage; a conservator will create a more detailed assessment on Friday, November 21. She stated that there is a surveillance camera located over the piece and the police are currently reviewing the tape for suspects.

Commissioner Przybyski asked if there was a sign stating that the piece is under surveillance and Ms. Cummings responded that the video cameras are very visible as they are located directly above the sculpture. Ms. Manton stated that she has received a donation from a concerned and generous individual for the repair and maintenance of the sculpture.

Ms. Cummings reported that the Tamayo sculpture was successfully removed from Terminal Two, with rigging assistance from Athow Fine Art Services. The piece is currently in a storage yard next to the Airport Museum's offices and the work will be re-installed in 2009. She stated that there has been extensive video documentation of the deinstallation.

## 7. Civic Center Plaza - Temporary Sculpture Proposal

Ms. Manton reported on plans to install a temporary willow sapling sculpture by artist Patrick Dougherty in Civic Center Plaza, and thanked Director of Cultural Affairs Lois R. Caneel for bringing the project to the attention of the Mayor's Office. She reported that installation will take three weeks, beginning in February. She explained that she does not have a new proposal to show, although the proposal has changed a little in that it will utilize both rows of sycamore trees, and start on the north side of the plaza and move to the south. She asked Commissioners to approve the motion on good faith so she can enter into contract with the artist in time for the project. In response to Commissioner Przybyski's inquiry about the usefulness of student assistants, Ms. Manton stated that the artist had said that this project was probably not appropriate for a group of students because of the delicate nature of the sycamores and the need to work on ladders. She stated that the work would be on view for at least one year, hopefully two.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into agreement with Patrick Dougherty for the installation of a temporary willow sapling sculpture in Civic Center Plaza for a total amount not to exceed \$60,000 for the design, development, fabrication, transportation and installation of the artwork as well as identification plaques.

**Moved:** Lloyd/Johnston

## 8. Chinese Recreation Center

Ms. Manton reported on a new public art enrichment opportunity at the Chinese Recreation Center on Mason and Washington Streets in Chinatown. The new construction will generate about \$290,000 in art enrichment funds. She exhibited images of the architect's drawings of the new building and stated that the Civic Design Review Committee had asked the architects to redesign the entrance. Ms. Manton announced that there will be a competition for this project and pointed out art opportunities to work with the architects on the building entry or to develop a design for the glass curtain wall. Other possible opportunities include a tile treatment along the stucco base of the building which rises to a height of fourteen feet, or the playground entry gate and surrounding fence. She explained that the Recreation and Park Department preferred the stucco base to tile in order to deter graffiti.

Commissioner Przybyski stated that it is an intensely programmed space and the design of the building has a nice complete quality. She stated that she would rather see something more celebratory that continues the gesture down to the base, but cautioned against creating a dispersed pattern on the facade of the building. Ms. Manton stated that the fence around the playground area could be an opportunity for a jet-cut metal work based on the design of Chinese paper cutouts. She explained that such a design would not compete with the building but create something special on either side.

Commissioner Johnston stated that gates are popular in Chinatown and explained that the images of the building are a bit misleading as the area is quite dense, with a Mini cable car on one side that is busy twenty-four hours a day. He also explained that Mason Street is extremely sloped near that intersection, so people will be more inclined to gather at the entrance on the corner rather than along the sides of the building. Commissioner Przybyski stated that an artwork at the entrance and along the gates at the back would be one way in which the art could enhance the overall design and look of the building.

Ms. Manton stated that she will meet with the Citizens Advisory Group to discuss various approaches and solicit their input. She stated that there will be an open call for the project and the Arts Commission hopes to have an artist on board during the early spring of 2009.

## 9. Hayes Valley Playground

Ms. Manton presented a new public art enrichment opportunity at Hayes Valley Playground located at Hayes and Buchanan Streets. She explained that the artwork will be partly funded by a grant from the Trust for Public Land. She presented preliminary drawings of the playground and stated that the landscape architect recommended two artists—Laurie True and Eric Pavell—to create a public artwork for the site, with an art budget of \$25,000. She asked Commissioners for their feedback about the landscape architect's recommendations.

Commissioner Przybyski stated that the site is small but highly programmed and the desire is to maximize every dollar possible. She explained that the architects and the community want to work closely with an artist and that a mosaic artist would be an appropriate and sensible choice. Ms. Manton explained that Laurie True has a relationship with that community and works closely with youth. The goal will be to commission artwork that enhances the playground without taking up too much space.

## 10. New Business

Ms. Manton announced the dedication of Brian Goggin's and Dorka Keehn's *Language of the Birds* on Sunday, November 23, at the corner of Broadway and

Columbus Streets. She stated that Mr. Cancel will be the Master of Ceremonies and the Arts Commission is partnering with the Department of Public Works ("DPW") to hire parking control officers and obtain permits to close the street. She stated that there was one unexpected problem with the poured concrete being darker than expected and therefore making the embedded text difficult to read. She stated that one solution would be to sandblast the paving in order to bring out the aggregate in the concrete.

Ms. Manton also announced the dedication of Amara Johnson's sculpture *Time to Dream*, which took place on November 18 at the Joseph P. Lee Recreation center in Bayview. Mr. Cancel stated that the sculpture consisted of a very embraceable sitting figure on a platform. Ms. Manton stated that there are plans to hold a workshop with the artist and the children at the Center.

Commissioner Przybyski expressed her concern over the design of the La Grange Pump Station in the Excelsior District, which looks like a two-story Marina-style house with no windows. The upgrade results in \$30,000 for art enrichment and Commissioner Przybyski asked the Public Utilities Commission ("PUC") to consider commissioning a public artwork for the site instead of pooling funds because the Excelsior is underserved in public art. She stated that just because the façade remains blank does not mean the building remains anonymous or does not call attention to itself. Commissioner Przybyski expressed her concern that the PUC currently has a minimum standard when it comes to design whereas PUC buildings have been historically beautiful.

Ms. Manton announced that Tony Labat's *Big Peace V* sculpture will be installed in the first or second week of December. The loan agreement includes the option to accept the work into the City's Civic Art Collection. Ms. Manton stated that she recently received a call from the Chief Curator in Oakland who is interested in purchasing the work and reimbursing the Arts Commission for related expenses.

Ms. Cummings provided an update on the restoration of Bufano's sculpture entitled *Peace on Brotherbond Way*. Phase 1 will most likely take place in the summer of 2009. The sculpture was losing its tesserae and the mosaic needed to be stabilized. Preliminary stabilization is being paid for by the conservation budget.

Mr. Cancel stated that he would like the Visual Arts Committee to brainstorm ways to augment the limited pool of funds for conservation. He stated that with increasing incidences of vandalism, there is a high public expectation that the artworks should be quickly repaired. He stated that this discussion item should be placed on the VAC agenda and the Committee should explore the option of increasing the conservation budget with funds from other agencies.

Ms. Shiffer announced that the current exhibition in the 401 Van Ness gallery titled *This Place Called Poetry*, which celebrates WritersCorps' 15th anniversary, is a successful collaboration between two programs of the Arts Commission. The exhibition is very professional and follows the stringent aesthetic standards of the Gallery, the same standard followed by outside curators who organize exhibitions at the Gallery.

Commissioner Johnston announced that the artists who created the bust of Harvey Milk for City Hall, the Daub Firmin Hendrickson Sculpture Group, donated a variation of the bust to Treasure Island Job Corps Center; trainees fabricated the base. The administration building at the Center will also be renamed after Harvey Milk. The dedication and unveiling will take place on November 25, 2008.

#### 11. Old Business

There was no old business to report.

#### 12. Adjournment

The meeting was adjourned at 5:18 pm.

MC 12/24/2008





# San Francisco Arts Commission

LISTEN

TEXT ONLY

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January 21, 2009

01-26-09P03:29 RCVD

## VISUAL ARTS COMMITTEE

Wednesday, January 21, 2009

3:00 p.m.

25 Van Ness Avenue, Suite 70

### Agenda

GOVERNMENT  
DOCUMENTS DEPT

JAN 26 2009

SAN FRANCISCO  
PUBLIC LIBRARY

#### 1. Consent Calendar

1. Motion to accept the Visitacion Valley Branch Library selection panel's recommendation of the following artists as finalists for the Visitacion Valley Branch Library project and to authorize the Director of Cultural Affairs to pay each of the artists or artist teams an honorarium in the amount of \$500 for the development of a site-specific proposal for the project: Johanna Poethig, the artist team of Fran Martin and Jim Growden, the artist team of Mark Grieve and Ilana Spector, and an alternate, Amy Trachtenberg.

2. Motion to accept the Ortega Branch Library selection panel's recommendation of the following artists as finalists for the Ortega Branch Library project and to authorize the Director of Cultural Affairs to pay each of the artists or artist teams an honorarium in the amount of \$500 for the development of a site-specific proposal for the project: Sheila Ghidini, Gerald Heffernon, Wowhaus, and an alternate, Seyed Alavi.

3. Motion to accept the Bayview Branch Library selection panel's recommendation of the following artists as finalists for the Bayview Branch Library project and to authorize the Director of Cultural Affairs to pay each of the artists or artist teams an honorarium in the amount of \$500 for the development of a site-specific proposal for the project: Marion Coleman, Mildred Howard, Ron Moultrie Saunders, and an alternate, Amy Trachtenberg.

#### 2. California Street Steps Proposal

*Jill Manton*

Update on the proposal by the Friends of Lincoln Park for the beautification of the California Street Steps.

**Motion:** Motion to approve the proposed design for the beautification of the California Street Steps and to support the intent of the gift to the City, pending ability of Friends of Lincoln Park to raise funds for the implementation and maintenance of the artwork.

**3. Public Utilities Commission ("PUC") Funding***Jill Manton*

Update on art enrichment funding from the PUC.

**4. Transbay Transit Center Public Art Program***Jill Manton*

Informational update on first meeting of the Transbay Art Steering Committee meeting and selection of artist finalists.

**5. Lake Merced Temporary Art in Natural Settings***Regina Almaguer*

Presentation of new proposal by John Melvin for Lake Merced Temporary Art in Natural Settings.

**Motion:** Motion to approve the preliminary proposal by John Melvin for Lake Merced, pending approval from the PUC's Natural Areas Program and the Lake Merced Task Force.

**6. Moscone Recreation Center***Regina Almaguer*

Presentation of further development of artwork proposal by Kent Roberts for the Moscone Recreation Center.

**Motion:** Motion to approve the design development of the artwork proposal by Kent Roberts for Moscone Recreation Center.

**7. San Francisco International Airport - Terminal 2***Susan Pontious*

Staff Report

Presentation on Norie Sato's design for the glass facade screen of Terminal Two at San Francisco International Airport. Report on installation of new plaque honoring former Airport Commissioner William Coblents (see Staff Report).

**Motion:** Motion to approve the Selection Panel recommendation of Norie Sato's design for the glass facade screen for Terminal Two at San Francisco International Airport and to authorize the Director of Cultural Affairs to enter into contract with the artist for an amount not to exceed \$1,000,000 to design, fabricate, transport and install the artwork.

**Motion:** Motion to authorize the Director of Cultural affairs to enter into an agreement not to exceed \$20,000 with Daub Firmin Studios to design and fabricate a plaque honoring former Airport Commissioner William Coblents for San Francisco International Airport.

**8. Laguna Honda Hospital***Susan Pontious*

Presentation on revised lobby murals by Owen Smith for Laguna Honda Hospital.



**Motion:** Motion to approve the revised lobby mural designs by artist Owen Smith for Laguna Honda Hospital.

9. **San Francisco General Hospital**

*Susan Pontious*

Presentation of preferred sites for the relocation of two monumental sculptures located at San Francisco General Hospital, due to the construction of the new Acute Care Center.

**Motion:** Motion to approve relocation of Gerald Walburg's *Stiff Loops* (1978.52) to the South East corner of the San Francisco General Hospital campus.

**Motion:** Motion to approve the relocation of Beniamino Bufano's *Madonna* (1974.21) to the garden located South of Building 80 on the San Francisco General Hospital campus.

10. **Art on Market Street Program**

*Judy Moran*

Staff Report

Presentation of the revised Art on Market Street Poster Project proposal by artist Kota Ezawa and a proposal by Colter Jacobsen.

**Motion:** Motion to approve the Art on Market Street Poster Project proposal by artist Kota Ezawa and to authorize the Director of Cultural Affairs to enter into contract with Kota Ezawa for the design and printing of six posters and a related public event in an amount not to exceed \$18,000.

**Motion:** Motion to approve the Art on Market Street Poster Project proposal by artist Colter Jacobsen and to authorize the Director of Cultural Affairs to enter into contract with Colter Jacobsen for the design and printing of six posters and a related public event in an amount not to exceed \$18,000.

11. **Broadway Streetscape**

*Tonia Macneil*

Staff Report

Presentation of completed artwork *Language of the Birds* by Brian Goggin with Dorka Keehn and the November 23, 2008 unveiling ceremony.

**Motion:** Motion to approve the completion of *Language of the Birds* by Brian Goggin and Dorka Keehn consisting of twenty-three LED-illuminated white polycarbonate books suspended between lighting poles from steel cables and text etched into the surface of the new plaza, at Broadway and Columbus, with the exception of the concrete color and text installation by others.

12. **New Business**

**13. Old Business****14. Adjournment**

MC 1/16/2009

Notices

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102 during regular business hours. INFO: Mary Chou (415) 252-3215.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100 - 2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness, Suite 220, San Francisco, CA 94102 - telephone (415) 252-3100, fax (415) 252-3112 and <http://www.sfgov.org/ethics>.

**KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE**

Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby, Jr. by mail to Interim Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415 554 7724; by fax at 415 554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).

## **STAFF REPORT**

**DATE:**       **January 21, 2009**

**TO:**           Honorable Members of the Visual Arts Committee

**FROM:**       **Susan Pontious**

**RE:**           **San Francisco International Airport – New Plaque**

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Please see the attached letter from the San Francisco International Airport.



*Susan*  
*OK to assist*  
*Yun*



San Francisco International Airport

December 3, 2008

P.O. Box 8097  
San Francisco, CA 94128  
Tel 650.821.6700  
Fax 650.821.6777  
[www.sfoArts.org](http://www.sfoArts.org)

Mr. Luis R. Cancel  
Director of Cultural Affairs  
San Francisco Arts Commission  
25 Van Ness Avenue  
San Francisco, CA 94102

Dear Luis,

The Airport Commission is in the process of renovating Terminal 2, and we are naming the concourse in honor of past Airport Commissioner Bill Coblentz. Commemorating past commissioners within the terminals has involved producing plaques on designated wall spaces.

It would be very much appreciated if the Arts Commission would assist in the production of a plaque honoring Commissioner Coblentz by contracting the services of the Daub & Firmin Studios. This particular studio produced plaques for two of our former Airport Commission Presidents, and it seems fitting to contract that studio's services once again to remain consistent. The Airport Commission would work order funds to the Arts Commission to handle the costs of the plaque's production.

As always, your consideration of this request would be very much appreciated. Please feel free to contact me if you have any concerns.

I thank you for your assistance and wish you and your staff the best in 2009.

Very truly yours,

  
John L. Martin  
Airport Director

cc: Blake Summers, SF Airport Museums  
Susan Pontious, Curator, SF Arts Commission



## STAFF REPORT

**DATE:** January 21, 2009  
**TO:** Honorable Members of the Visual Arts Committee  
**FROM:** Judy Moran  
**RE:** Art on Market Street Program update

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### Art on Market Street 2008 Program summary

*Golden Gate Comics*, the current Art on Market Street Kiosk Poster Project, is the last in the 2008 series of three poster projects, all with a narrative theme. Below is a brief description of the projects.

- The first project in the series, *Dashiell Hammett's San Francisco*, by Owen Smith, focused on Hammett's novel, *The Maltese Falcon*, and included a walking tour of sites associated with the novel led by Don Herron, who has conducted Hammett tours in San Francisco for over 30 years. One of the paintings that Smith created for the project, *Brigid*, has won two awards: a Silver Medal from the publication *Creative Quarterly*, with the painting appearing in the upcoming Issue 14. The painting was also selected for *Illustrators 51*, a book and gallery exhibition at the Society of Illustrators of New York. The Arts Commission will receive credit for this project in both publications.
- The second project, *Flor de Manila y San Francisco*, by artist Jenifer Wofford, illustrated the story of Flor Villanueva, a nurse who emigrates from the Philippines to San Francisco in 1973. The project included a panel discussion at the Kearny Street Workshop with three distinguished experts on Filipino immigration issues, and the history of the Filipino community in San Francisco and the nursing profession which is so prevalent in that community here and internationally. *Artweek* included a review of the posters in its December 2008/January 2009 issue.
- For the third and current project, *Golden Gate Comics*, the artists Briana Miller and Thien Pham, created a comic book with a superhero, a sweet romance, and an encounter with dastardly villains. As part of the project, the Arts Commission is collaborating with the Cartoon Art Museum to present a hands-on comic book workshop on January 25<sup>th</sup> at the Museum. The project was featured in the December 21<sup>st</sup> SF Chronicle's Pink Section's This Week's pick for Monday 22nd, and the Chronicle's 96 Hours section will include a feature on the project and the artists in the January 22<sup>nd</sup> issue.

A catalog for the 2008 Art on Market Street series will include images of the six original posters in each of the three series, with a brief essay about each project.

### **Art on Market Street Program 2009 Program plans**

The theme for the 2009 Program is photographically-based art projects that are developed from photographs rather than incorporating them directly into the images. The imagery may be hand drawn or created digitally, among other techniques.

Two proposals will be presented at the Visual Arts Committee meeting for this series from artists Kota Ezawa and Colter Jacobsen, both of whom the VAC has previously approved to prepare proposals. Both artists' have worked with photographically-based imagery.

- Kota Ezawa creates still images and animated films based on photographs translated into flat color compositions through manual tracings of the source material. He has received wide acclaim for his animated film based on a segment of the videotapes of the O.J. Simpson trial. Kota Ezawa's written proposal is attached. A proposal image for one of the posters will be presented at the VAC meeting.
- Colter Jacobsen's artworks are hand-rendered drawings from found photographs, often snapshots, that may be single, composite, or collaged images. Colter Jacobsen's proposal will be presented at the VAC meeting.

### **Art on Market Street 2010 Program**

I am exploring possible themes for the 2010 Program and would appreciate any suggestions from VAC members for themes as well as artists. A Call for Artists for the 2010 Program will be posted in February of this year.



oceanic cartography, without knowledge of the artist's work, Colburn's process of removal is evident and intriguing. *FOR THE DEEP* is less specifically map-based than some of her previous work, such as *Just Below* (2005) at Yerba Buena Center for the Arts, which showed the networks of sewers, water pipes and creeks running below the surface of the city.

The sunny and warm Kala studio appears to be a lovely place to work and viewing the exhibition on a Saturday afternoon—while artists and staff flipped through magazines, made tea and fiddled with paper—was an inspired way to look at art. Kudos to Kala for exhibiting art within the context of a residency, rather than divorcing the work from its process.

—Cassie Riger

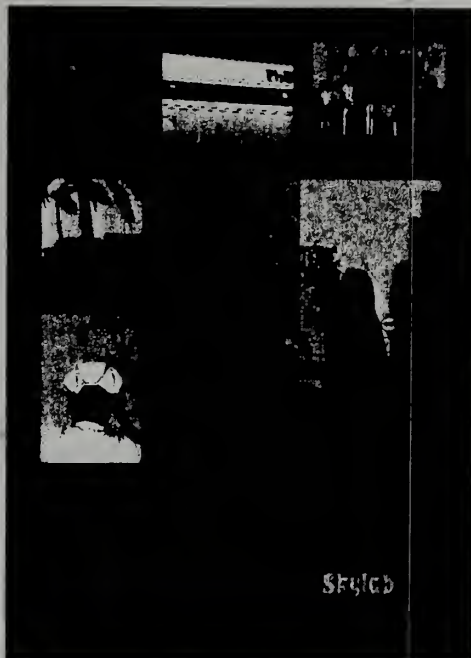
*Residency Projects Part 4* closed  
November 22 at Kala Art Institute, Berkeley.

Cassie Riger is freelance writer based in San Francisco.

## Jenifer K. Wofford on Market Street kiosks

Since 1992, the San Francisco Arts Commission has been inviting artists to produce a series of large posters that are installed along the advertising kiosks of Market Street. As a public art project, the series avoids static sculptures or installations in favor of a rotating engagement with the histories of downtown San Francisco, provocatively nestled within the increasingly consumer-focused streetscape of advertising and sales announcements.

For the latest installment of the project, Jenifer K. Wofford has created large storyboard posters that narrate the story of her fictional character, Flor Villanueva, as she immigrates and adapts to San Francisco during the 1970s. Moving up and down Market Street, one can traverse a kind of dispersed gallery of episodes in the life of Flor. The narrative, broken into six yearlong "chapters," follows Flor from her home in Manila to San Francisco, negotiating the immigrant experience, and the relationship between setting down new roots and remaining tethered to family and home. Throughout, Wofford shows how Flor's experience takes place within a larger context of world events, including charged episodes in the local histories of both Manila and San Francisco. How Flor narrates these relations becomes as much a part of the story as any individual plot element, and we come to understand how the diasporic condition is not just one of migration and integration, but of



Jenifer Wofford, *Flor 1973 Skylab*, poster reproduction, 67" x 46", at San Francisco Arts Commission's Art on Market Street.

tional, and how one relates the experience of these negotiations.

Each poster features a handful of images, along with a simple caption that might push the story forward or suggest certain historical background events that, in many ways, "teach" Flor (and us) as much about America as do her daily encounters with work and local culture. Additionally, important events in Filipino and Filipino-American history appear, like martial law in Manila, or the famous I-Hotel battle, where the modern tenants-rights movement began with the defense of a SRO hotel for elderly Filipino-American maritime workers in San Francisco's Manilatown. Mixing Tagalog with English, Flor voices her own version of these events, just as Wofford subtly uses background and color to evoke the immigrant experience of 1970s San Francisco without succumbing to cliché tropes of the "coming-of-age" story. While clearly drawing on the tradition of pedagogical comics (we learn about '70s Filipino politics, diasporic economies and culture, etc.), these don't feel didactic or moralistic, and instead capture one character's experience of San Francisco during the second big wave of Asian-American immigration. "I feel like a real San Franciscan now, but I'm still 100% Manila," Flor says at the end of her six-year journey, and we can see how the two identifications could find an organic, if uneasy, resolution in Flor's experience of her world.

The posters mix elements of comic books and graphic novels, such as Marjane Satrapi's *Persepolis*, children's educational posters and the light box work of artists like Jeff Wall or Kota Ezawa, using the advertising kiosks' nighttime lighting to great effect (at

unique without drawing attention to their manipulation; each episode has its own palette and feel. Playful yet serious, Wofford strikes an effective balance throughout Flor's "Six Years."

Depending on how one traverses Market Street, there is no guarantee that viewers will read the story in chronological order. As such, each poster can stand alone as a discrete work, while also suggesting narrative continuity and history, like an episode or chapter in a memoir. Whether or not pedestrians will be pulled into Flor's story such that they will search out additional chapters is an open question, which is of course a challenge for any of the Art on Market Street projects: how to make stand-alone works that still address local histories and movement along the downtown avenue. Wofford's Flor, in this way, invites us along on a walking tour of her story, as if a

comic book were published on site rather than stapled together into a portable object.

—David Buuck

Jenifer K. Wofford: *Flor de Manila y San Francisco*, a project of the San Francisco Arts Commission's Art on Market Street, will be on view through December 19 on the pedestrian side of the triangular kiosks on both sides of Market Street, between Van Ness and the Embarcadero, San Francisco.

David Buuck is a contributing editor to *Artweek*.

## 'Double Exposure: African Americans Before and Behind the Camera' at MOAD

The exhibition *Double Exposure: African Americans Before and Behind the Camera*, organized by the Amistad Center for Art & Culture and presented at the Museum of the African Diaspora in San Francisco, takes photography of and by African Americans as its starting point. Deliberately loose, this framework could include any number of objects and curators. Lisa Henry and W. Frank Mitchell work within these parameters to introduce several themes, and to show the work of emerging and well-known contemporary artists as well as historic works culled from the Amistad Center's nine-

## Poster Mashups

A proposal for the Art on Market Street Kiosk Poster Series

By Kota Ezawa

For the Art on Market Street Kiosk Poster Series I would like to produce a series of drawings based on poster advertisements that are (or were) on display in the Market Street Kiosks. Each drawing combines the image content of one advertisement with the text slogan of another. Rather than adding to the surplus of visual information that confronts pedestrians on Market Street, this project attempts to reduce and recycle what is already there and to offer a look at advertising imagery and language detached from its original purpose.

The title of the project pays homage to a genre of music called Mashup, in which samples of more than one song are combined in a new composition. Like the music compositions, *Poster Mashups* brings together disparate elements to create an alternative experience to the one provided by the source material. By returning the borrowed advertising image and text slogan to its origin (the Market Street Kiosk) in an altered form *Poster Mashups* causes a feedback loop in which output and input interact with each other. The purpose of this poster series is not to mock or make fun of advertising, but to transform the activity of looking at poster ads into an encounter with art.

For the past seven years I have created animated films, lightbox displays, prints and other types of media in which moving and still photographic images have been translated into flat color compositions through manual tracings of photographic source material. The sources for these projects have ranged from TV news footage to Hollywood films and from historic photographs to amateur snap shots. My projects have been shown as gallery installations and in cinema screenings. *Poster Mashups* is an extension of this larger project, addressing advertising culture as a subject and using an outdoor public space as a venue.

## STAFF REPORT

**DATE:** January 21, 2009  
**TO:** Honorable Members of the Visual Arts Committee  
**FROM:** Tonia Macneil  
**RE:** Broadway Streetscape

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**Project:** *Language of the Birds*  
**Artist:** Brian Goggin with Dorka Keehn  
**Budget:** \$35,000 Art Enrichment funds, \$83,000 private donations, \$125,000 DPW construction funds, plus substantial volunteer support.  
**RE:** **Request for limited approval of the artwork.**

Brian Goggin's *Language of the Birds* was unveiled to great fanfare on Sunday, November 23, 2008. The installation was completed on Friday, November 21. The artwork has been completed as specified with the exception of the text embedded in the Broadway plaza sidewalk. This aspect of the artists' design was performed by the DPW subcontractor. The text as installed deviates from the approved mockup in that it is not permanent, as it would have been if fabricated in accordance with the pavement text specifications. In addition, the plaza paving has already been patched with a different color of concrete from the original. Therefore we are requesting limited approval of the artwork until these issues can be resolved.

A meeting to attempt to resolve these outstanding issues will take place on Friday, January 16. The results of that meeting will be reported at the Visual Arts Committee meeting.





John K. Melvin  
SF Arts Commission – Temporary Projects in Natural Settings  
Project Proposal for Lake Merced Installation  
House Boats for Birds

Rev. 12.04.08

**Proposed Site:**

**Northwest Corner of North Lake - Lake Merced**

San Francisco is considered to be a socially conscious city grappling with the implications of gentrification. At the city's edge lies Lake Merced; the lake's history and even location are unfamiliar to SF natives. This natural lake is bounded by urban development on nearly every edge. Within its environs, human intervention fluctuates between recreation and preservation, at times with no clear distinction. The varied sociology, climatology, and ecology of Lake Merced are key actors in my conceptual exploration. Furthermore, the subject of ecology, subsequent efforts of categorization, classification, and definition by our culture figures strongly in the context of Lake Merced.

Lake Merced's sensitive ecology has been a subject for the better part of a hundred years in respect to San Francisco's history. The lake's ecology has gone from neglected to protected and back again, with at times catastrophic consequences. Not only is this project a public art project, it is also a temporary project in natural settings; thus, it is hoped that this project, throughout its development, has remained sensitive to the lake's ecology.

This project has spanned a year in development and seeks to profit from associations both professional and community that have been gained during that process. A large majority of those discussions noted in the official minutes of several meetings frame the following proposal.

**Project Summary:**

An Installation consisting of approximately 20 to 30 rectangular open containers each 35' wide by 48' long and 4' tall will float on the lake's surface in a grid like pattern. The containers will be individually tethered to anchors on the bottom of the lake, will be constructed of PVC pipe, and wrapped in day-glow orange construction temporary non-biodegradable safety netting. The tethering will allow each individual container to move in response to wind and surface fluctuations at the site. Given past experience with previous proposals at Lake Merced, the ideal site will again most likely be the northwest corner of the lake; however the project's exact location within this site is subject to collaborative discussions with government and community agencies not limited to but focused on the Natural Areas Program and Golden Gate Audubon Society.

**Concept:**

Drawing boundaries or highlighting areas speaks to the act of containment which in itself speaks to categorization and classification. By distinguishing non-sites within the lake it is hoped that formally the site of the lake at large will be called into question. Conceptually the containers will be city nesting projects for birds under attack by feral cats. Whether or not these containers are used by the birds is beside the point, rather what is at issue here is the role that humans want to play in a post climate change aware society. Population trends in human species put pressure on development and as the fencing material is common to urban construction projects the connection should be accessible. Continuing with the commentary on development, the containers will be laid out as if there were a housing development project on a neatly contained, uniform grid.

**Project Duration:**

Given the expected low impact of this project, actual duration is subject to continued collaborative discussion. At this point, it is proposed that exhibition duration be one month or two months, preferably during a time when

John K. Melvin  
SF Arts Commission – Temporary Projects in Natural Settings  
Project Proposal for Lake Merced Installation  
House Boats for Birds

Rev. 12.04.08

school is in session to facilitate public symposiums. The low-tech aspects of the project give it a fabrication advantage and the project could be installed as early as this coming spring.

**Observation & Reclamation:**

The individual containers function like dirigibles and can easily be floated to a nearby boat ramp for easy removal. As with other works sited in the environment a system of constant surveillance will be a component of future detailed proposals.

**Sculptural Details:**

The PVC pipe will form the principle structure to which the fencing is attached. PVC pipe has a precedent of being used in potable water applications and all solvents, glues, or otherwise will be the same as is used in the plumbing industry thereby posing no foreseeable threat to the environment. The ultimate gauge of the pipe will be dependent on field tests for buoyancy but should not need to exceed 8 inch interior diameter. Should cabling be required for stability in the corners of the container it will be of a marine grade from a supplier with established history of marine applications.

Each container will be tethered by marine grade cable or rope depending on engineering that is then attached to a suitable anchor. Clearly turbidity is an issue given the Lake's ecology and an appropriate anchor will be researched for application. Length of the tether will be dependent on wind pattern analysis; once done, this data will be specified to the commission.

**Logistics of Installation:**

Details to be provided after initial approval from commission. Suffice it to say that a small install crew with boats will place anchors with tether lines for attachment to individual containers. The crew will require use of the boat ramp typically utilized by the Dragon Boats. The containers are expected to be relatively quick to fabricate and can be assembled on the shore perhaps in the large grass field at the south end of North Lake. From here the small crew can carry the containers down the ramp to be floated to the specific attachment point.



# San Francisco Arts Commission

LISTEN

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January 21, 2009

## VISUAL ARTS COMMITTEE

Wednesday, January 21, 2009

3:00 p.m.

25 Van Ness Avenue, Suite 70

### Minutes

GOVERNMENT  
DOCUMENTS DEPT

JAN 29 2009

SAN FRANCISCO  
PUBLIC LIBRARY

#### Commissioners Present:

Jeannene Przyblyski, Lorraine Garcia-Nakata, Alexander Lloyd, P.J. Johnston

**Absent:** Dede Wilsey

#### Staff Present:

Luis Cancel, Mary Chou, Allison Cummings, Marcus Davies, Tonia Macneil, Jill Manton, Judy Moran, Susan Pontious

**Note:** All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:06 p.m.

#### 1. Consent Calendar

1. Motion to accept the Visitacion Valley Branch Library selection panel's recommendation of the following artists as finalists for the Visitacion Valley Branch library project and to authorize the Director of Cultural Affairs to pay each of the artists or artist teams an honorarium in the amount of \$500 for the development of a site-specific proposal for the project: Johanna Poethig, the artist team of Fran Martin and Jim Growden, the artist team of Mark Grieve and Ilana Spector, and an alternate, Amy Trachtenberg.

2. Motion to accept the Ortega Branch Library selection panel's recommendation of the following artists as finalists for the Ortega Branch Library project and to authorize the Director of Cultural Affairs to pay each of the artists or artist teams an honorarium in the amount of \$500 for the development of a site-specific proposal for the project: Sheila Ghidini, Gerald Heffernon, Wowhaus, and an alternate, Seyed Alavi.

3. Motion to accept the Bayview Branch Library selection panel's recommendation of the following artists for the Bayview Branch Library project and to authorize the Director of Cultural Affairs to pay each of the artists or artist teams an honorarium in the amount of \$500 for the development of a site-specific proposal for the project: Marion Coleman, Mildred Howard, Ron Moultrie Saunders, and an alternate, Amy Trachtenberg.

**Motion:** Motion to adopt the consent calendar items.

**Moved:** Johnston/Lloyd

**2. California Street Steps Proposal**

Public Art Program Director Jill Manton provided an update on the proposal by the Friends of Lincoln Park for the beautification of the California Street Steps. She stated that all the costs associated with the implementation of the proposal will be raised privately. The Friends will also repair the existing condition of the stairway before the installation of the tiles. After completion of the project, the Recreation and Park Department has agreed to repair the concrete steps. The Friends have pledged to raise an additional \$45,000 for the maintenance reserve, which will be used exclusively by SFAC. She stated that the motion associated with this proposal is one for support rather than acceptance so that the Friends can begin their fundraising in earnest. Ms. Manton stated that this would be a beautiful enhancement to Lincoln Park at no cost to the City. Commissioners expressed their support for the project.

**Motion:** Motion to approve the proposed design for the beautification of the California Street Steps and to support the intent of the gift to the City, pending ability of Friends of Lincoln Park to raise funds for the implementation and maintenance of the artwork.

**Moved:** Johnston/Garcia-Nakata

**3. Public Utilities Commission ("PUC") Funding**

Ms. Manton stated that she will present this item during the next Visual Arts Committee meeting.

**4. Transbay Transit Center Public Art Program**

Ms. Manton provided an update on first meeting of the Transbay Art Steering Committee, which includes Maria Ayerdi-Kaplan, Executive Director of the Transbay Joint Powers Authority ("TJPA"); Fred Clarke, Principal of Pelli Clarke Pelli Architects; Luis Cancel, Director of Cultural Affairs, San Francisco Arts Commission; Jeannene Przyblyski, San Francisco Arts Commissioner; and Blake Summers, Director and Chief Curator, San Francisco Airport Museums. She stated that the meeting agenda included establishing art program objectives, selecting potential sites and opportunities for Phase I, discussing the Arts Master Plan development process, and reviewing the artists selected through an invitational call. Ms. Manton explained that the focus during Phase I will include three main artworks to be commissioned for the rooftop park, the Grand Concourse, and the sculptural light columns. From a review of 32 artists, the following nine were selected for interviews: Chakaia Booker, Julie Chang, Jamie Carpenter, Timothy Hawkinson, Jenny Holzer, Christian Moeller, Ernesto Neto, Erwin Redl, and Do Ho Suh. Ms. Manton explained that the project is currently in design development and construction should begin in 2010. She also stated that there will be a Phase II of the project, which will include the commissioning of artworks for the underground platforms, passenger lobbies, waiting rooms, pedestrian entrances, and other opportunities.

Mr. Cancel expressed his excitement about the design of the new transit center and the impact it will have in the neighborhood. Commissioner Przyblyski stated that Mr. Clarke was enthusiastic about the selection of artists and open to considering a variety of

approaches to the artwork for the new center.

#### 5. **Lake Merced Temporary Art in Natural Settings**

Ms. Manton introduced artist John Melvin to present a new proposal for the Lake Merced Temporary Art in Natural Settings Project, as the previous proposal could not be implemented due to engineering constraints. Mr. Melvin stated that the artwork will be situated in the North Lake and is based on birds and the themes of identity, ecology, urbanization, and place. The proposal consists of a series of open containers, individually tethered to anchors on the bottom of the lake, constructed of PVC pipe, and wrapped in day-glow orange construction temporary non-biodegradable safety netting. Mr. Melvin stated that he will work closely with the Golden Gate Audubon Society ("GGAS") and the Natural Areas Program ("NAS"), and coordinate the installation schedule with the Dragon Boat Society and neighboring schools like Lowell High School in order to organize educational programming.

In response to questions from Commissioners, Mr. Melvin stated that he would conduct tests with the materials and work closely with GGAS in order to ensure that the temporary installation will not harm or disturb the nesting patterns of birds. He also stated that he would approach construction companies to use recycled materials for his project. Commissioner Johnston suggested working with the San Francisco Dump and the Department of the Environment to access the recycled materials. Ms. Manton stated that the timeframe for the installation could range from one to six months. Mr. Melvin stated that the Lake Merced Task Force is supportive and receptive of projects that bring more attention to Lake Merced.

**Motion:** Motion to approve the preliminary proposal by John Melvin for Lake Merced, pending approval from the Public Utilities Commission's Natural Areas Program and the Lake Merced Task Force.

**Moved:** Johnston, Garcia-Nakata

#### 6. **Moscone Recreation Center**

Ms. Manton introduced artist Kent Roberts to present his artwork proposal for the Moscone Recreation Center. Ms. Manton explained that Mr. Roberts was invited to redevelop his proposal for the site. Project Manager Regina Almaguer stated that pending approval from the Visual Arts Committee regarding the revised proposal, the Arts Commission will arrange another community meeting and have the proposal on display for public comment. Mr. Roberts presented a model of a stainless steel sculpture in the form of a ship with waves made of concrete pavers, located on the grassy area of Moscone Recreation Center between Francisco and Bay Streets. Ms. Manton explained that this will be the first public art project commissioned by the City in the district.

In response to questions from Commissioners, Ms. Almaguer stated that the Arts Commission has been in contact with the Recreation and Park Department regarding this project. Mr. Roberts stated that issues of safety were addressed in the design of the sculpture: the spacing between the ribs of the sculpture would not allow people to get stuck between the ribs and the lack of horizontal structures would prevent people from



scaling the work. Ms. Manton stated this project would require stamped and signed drawings from engineers to ensure the stability of its installation. Commissioner Przyblyski stated that it was a lovely proposal which takes into account the history of the site. Ms. Manton stated that she would show the proposal to Dennis Kern, Director of Operations of San Francisco's Recreation and Park Department.

**Motion:** Motion to approve the design development of the artwork proposal by Kent Roberts for Moscone Recreation Center.

**Moved:** Lloyd, Johnston

## 7. San Francisco International Airport - Terminal 2

Susan Pontious presented Norie Sato's design for the glass facade screen of Terminal Two at San Francisco International Airport. She stated that the Airport Commission passed a resolution that approved the selection of artists for Terminal Two. The artwork design consists of digitized images that resemble clouds on laminated glass. The work will be fabricated by Franz Meyer Glass of Germany. Ms. Pontious also reported on the installation of a new plaque honoring former Airport Commissioner William Coblentz. She stated that the Arts Commission has managed the production of two honorary plaques for the Airport in the past.

**Motion:** Motion to approve the Selection Panel recommendation of Norie Sato's design for the glass facade screen for Terminal Two at San Francisco International Airport and to authorize the Director of Cultural Affairs to enter into contract with the artist for an amount not to exceed \$1,000,000 to design, fabricate, transport and install the artwork.

**Moved:** Garcia-Nakata, Lloyd

**Motion:** Motion to authorize the Director of Cultural affairs to enter into an agreement not to exceed \$20,000 with Daub Firmin Studios to design and fabricate a plaque honoring former Airport Commissioner William Coblentz for San Francisco International Airport.

**Moved:** Johnston, Lloyd

## 8. Laguna Honda Hospital

Ms. Pontious presented the revised designs of the murals by artist Owen Smith for the lobby of Laguna Honda Hospital. The original design consisted of images of men working on the construction of the Golden Gate Bridge. Ms. Pontious stated that she was concerned that there were no images of women in the design and asked the artist to revise his design. The proposed revision consists of an image of John Muir walking in the woods on the left-side panel, and an image of a farmer's market scene with both men and women on the right-side panel; the center panel would remain the same as in the original design, with images of men working on the Golden Gate Bridge. Commissioners responded that they did not find the revised narrative as compelling as the original and it actually seemed more cliché with the women depicted in the marketplace. Commissioners agreed not to approve the revised lobby mural designs and to continue the project with the original design.

## 9. San Francisco General Hospital

Ms. Pontious presented the preferred sites for the relocation of two monumental sculptures located at San Francisco General Hospital, due to the construction of the new Acute Care Center. The sculptures include Gerald Walburg's *Stiff Loops* and Beniamino Bufano's *Madonna*. Bufano's sculpture would be relocated to the Comfort Garden located South of Building 80 on the San Francisco General Hospital campus. Commissioners agreed on the relocation of Bufano's work to the garden.

Walburg's sculpture is planned for relocation to the South East corner of the San Francisco General Hospital campus. Commissioner Przyblyski questioned the appropriateness of the proposed site given the monumental size of the sculpture, which was estimated to be about thirty feet wide and eight feet high. Ms. Pontious stated that open space is very limited in the re-design of the campus, and the sculpture would fit in the proposed site and would be angled to coincide with the pathways. Ms. Cummings also stated that the sculpture, unlike in its current location, would be visible from the street as well as from apartments and residences nearby.

Commissioner Przyblyski questioned if the sculpture in the proposed location would really enhance visitors' experiences at the hospital and asked about other potential sites elsewhere in the City. Ms. Pontious responded that they are working on the tight timeframe as the sculpture has to be removed from its current site by March 1, 2009, and the desire is not to move the sculpture more than once. Commissioners considered placing the work along the waterfront, which would consist of coordination with the Port, or de-accessioning the sculpture, which would involve storing the piece as well as finding a buyer. Ms. Pontious stated that originally the sculpture was intended to be relocated to a mini-park on the General Hospital campus, but the park was then changed to a parking lot. Given that the other options did not seem feasible within the timeframe, Commissioners approved the relocation of Walburg's sculpture to the proposed site on the South East corner of the campus.

**Motion:** Motion to approve relocation of Gerald Walburg's *Stiff Loops* (1978.52) to the South East corner of the San Francisco General Hospital campus.

**Moved:** Garcia-Nakata, Johnston

**Motion:** Motion to approve the relocation of Beniamino Bufano's *Madonna* (1974.21) to the garden located South of Building 80 on the San Francisco General Hospital campus.

**Moved:** Lloyd, Garcia-Nakata

## 10. Art on Market Street Program

Project Manager Judy Moran requested that this item be postponed to the next Visual Arts Committee meeting in February 2009.

## 11. Broadway Streetscape

Project Manager Tonia Macneil presented images of the completed artwork *Language of the Birds* by Brian Goggin with Dorka Keehn and the success of the November 23, 2008 unveiling ceremony. Director of Cultural Affairs Luis Cancel announced that he completed

a segment with Brian Goggin about the new work for the February 2009 Culture Wire program.

Ms. Macneil stated that there was an issue with the legibility of the embedded text as the grey of the resin was too similar in value to the grey of the concrete paving. She explained that the technique used by the installer to create the text involved a process of etching and filling the etched portions with very hard resin. Ms. Macneil stated that she believes the error might lie with the contractor the contractor who installed the text or with the contractor who poured the concrete, which came out much darker in color than the approved mock-up. The artists decided to hand-paint the resin text with a black-pigmented lacquer in order to create enough contrast in time for the dedication. Ms. Macneil stated that she is requesting a motion to approve the artwork with the exception of the paving text because she wants to submit final payment to the artists.

When asked by Commissioners what solutions were discussed, Ms. Macneil stated that the contractors proposed providing the Arts Commission with enough sealer to protect the text over the next 20 years. Collections Manager Allison Cummings stated that she has not discussed this particular solution yet with the contractors and is not sure what other solutions may exist. Commissioners stated that they would not approve the motion to accept the completion of the artwork because it would release the artists from their responsibility to work with the Arts Commission and the contractor in coming up with a solution to the problem. Commissioner Przyblyski stated that the paving is located in a high traffic area and encourages graffiti, which is a form of public writing, and is consistent with the values of the Beat Culture. Ms. Pontious also stated that a supply of sealer would not be adequate as there will be additional costs, including the labor for applying the sealer. Commissioners agreed to postpone the approval of the completed artwork and its subsequent acceptance into the Civic Art Collection pending resolution of the text and paving issue.

**12. New Business**

There was no new business to report.

**13. Old Business**

There was no old business to report.

**14. Adjournment**

The meeting was adjourned at 4:41 pm.

MC 1/28/2009

**Notices**

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102 during regular business hours. INFO: Mary Chou (415) 252-3215.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic



devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100 - 2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness, Suite 220, San Francisco, CA 94102 - telephone (415) 252-3100, fax (415) 252-3112 and <http://www.sfgov.org/ethics>.

#### KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby, Jr. by mail to Interim Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415 554 7724; by fax at 415 554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).



## **STAFF REPORT**

**DATE:** January 21, 2009  
**TO:** Honorable Members of the Visual Arts Committee  
**FROM:** Susan Pontious  
**RE:** San Francisco International Airport – New Plaque

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Please see the attached letter from the San Francisco International Airport.



*Susan*  
*OK to exist*  
*Yun*



San Francisco International Airport

December 3, 2008

P.O. Box 8097  
San Francisco, CA 94128  
Tel 650.821.6700  
Fax 650.821.6777  
[www.sfoArts.org](http://www.sfoArts.org)

Mr. Luis R. Cancel  
Director of Cultural Affairs  
San Francisco Arts Commission  
25 Van Ness Avenue  
San Francisco, CA 94102

Dear Luis,

The Airport Commission is in the process of renovating Terminal 2, and we are naming the concourse in honor of past Airport Commissioner Bill Coblenz. Commemorating past commissioners within the terminals has involved producing plaques on designated wall spaces.

It would be very much appreciated if the Arts Commission would assist in the production of a plaque honoring Commissioner Coblenz by contracting the services of the Daub & Firmin Studios. This particular studio produced plaques for two of our former Airport Commission Presidents, and it seems fitting to contract that studio's services once again to remain consistent. The Airport Commission would work order funds to the Arts Commission to handle the costs of the plaque's production.

As always, your consideration of this request would be very much appreciated. Please feel free to contact me if you have any concerns.

I thank you for your assistance and wish you and your staff the best in 2009.

Very truly yours,

*John L. Martin*  
John L. Martin  
Airport Director

San Francisco  
Airport Museum

cc: Blake Summers, SF Airport Museums  
Susan Pontious, Curator, SF Arts Commission



## STAFF REPORT

**DATE:** January 21, 2009

**TO:** Honorable Members of the Visual Arts Committee

**FROM:** Judy Moran

**RE:** Art on Market Street Program update

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### Art on Market Street 2008 Program summary

*Golden Gate Comics*, the current Art on Market Street Kiosk Poster Project, is the last in the 2008 series of three poster projects, all with a narrative theme. Below is a brief description of the projects.

- The first project in the series, *Dashiell Hammett's San Francisco*, by Owen Smith, focused on Hammett's novel, *The Maltese Falcon*, and included a walking tour of sites associated with the novel led by Don Herron, who has conducted Hammett tours in San Francisco for over 30 years. One of the paintings that Smith created for the project, *Brigid*, has won two awards: a Silver Medal from the publication *Creative Quarterly*, with the painting appearing in the upcoming Issue 14. The painting was also selected for *Illustrators 51*, a book and gallery exhibition at the Society of Illustrators of New York. The Arts Commission will receive credit for this project in both publications.
- The second project, *Flor de Manila y San Francisco*, by artist Jenifer Wofford, illustrated the story of Flor Villanueva, a nurse who emigrates from the Philippines to San Francisco in 1973. The project included a panel discussion at the Kearny Street Workshop with three distinguished experts on Filipino immigration issues, and the history of the Filipino community in San Francisco and the nursing profession which is so prevalent in that community here and internationally. *Artweek* included a review of the posters in its December 2008/January 2009 issue.
- For the third and current project, *Golden Gate Comics*, the artists Briana Miller and Thien Pham, created a comic book with a superhero, a sweet romance, and an encounter with dastardly villains. As part of the project, the Arts Commission is collaborating with the Cartoon Art Museum to present a hands-on comic book workshop on January 25<sup>th</sup> at the Museum. The project was featured in the December 21<sup>st</sup> SF Chronicle's Pink Section's This Week's pick for Monday 22nd, and the Chronicle's 96 Hours section will include a feature on the project and the artists in the January 22<sup>nd</sup> issue.

A catalog for the 2008 Art on Market Street series will include images of the six original posters in each of the three series, with a brief essay about each project.

**Art on Market Street Program 2009 Program plans**

The theme for the 2009 Program is photographically-based art projects that are developed from photographs rather than incorporating them directly into the images. The imagery may be hand drawn or created digitally, among other techniques.

Two proposals will be presented at the Visual Arts Committee meeting for this series from artists Kota Ezawa and Colter Jacobsen, both of whom the VAC has previously approved to prepare proposals. Both artists' have worked with photographically-based imagery.

- Kota Ezawa creates still images and animated films based on photographs translated into flat color compositions through manual tracings of the source material. He has received wide acclaim for his animated film based on a segment of the videotapes of the O.J. Simpson trial. Kota Ezawa's written proposal is attached. A proposal image for one of the posters will be presented at the VAC meeting.
- Colter Jacobsen's artworks are hand-rendered drawings from found photographs, often snapshots, that may be single, composite, or collaged images. Colter Jacobsen's proposal will be presented at the VAC meeting.

**Art on Market Street 2010 Program**

I am exploring possible themes for the 2010 Program and would appreciate any suggestions from VAC members for themes as well as artists. A Call for Artists for the 2010 Program will be posted in February of this year.



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oceanic cartography, without knowledge of the artist's work, Colburn's process of removal is evident and intriguing. *FOR THE DEEP* is less specifically map-based than some of her previous work, such as *Just Below* (2005) at Yerba Buena Center for the Arts, which showed the networks of sewers, water pipes and creeks running below the surface of the city.

The sunny and warm Kala studio appears to be a lovely place to work and viewing the exhibition on a Saturday afternoon—while artists and staff flipped through magazines, made tea and fiddled with paper—was an inspired way to look at art. Kudos to Kala for exhibiting art within the context of a residency, rather than divorcing the work from its process.

—Cassie Riger

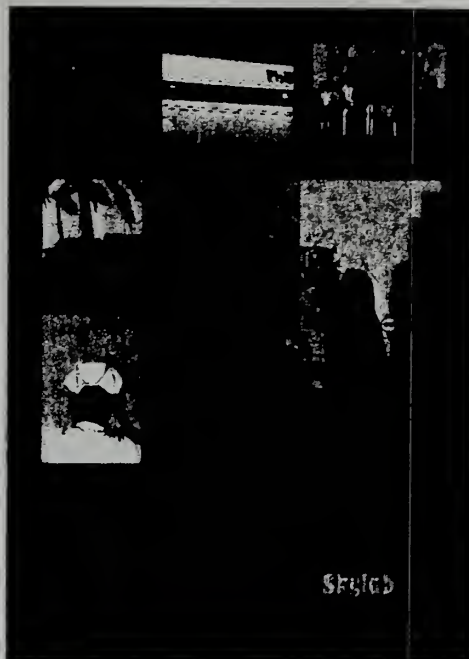
*Residency Projects Part 4* closed  
November 22 at Kala Art Institute, Berkeley.

Cassie Riger is freelance writer based in  
San Francisco.

## Jenifer K. Wofford on Market Street kiosks

Since 1992, the San Francisco Arts Commission has been inviting artists to produce a series of large posters that are installed along the advertising kiosks of Market Street. As a public art project, the series avoids static sculptures or installations in favor of a rotating engagement with the histories of downtown San Francisco, provocatively nestled within the increasingly consumer-focused streetscape of advertising and sales announcements.

For the latest installment of the project, Jenifer K. Wofford has created large storyboard posters that narrate the story of her fictional character, Flor Villanueva, as she immigrates and adapts to San Francisco during the 1970s. Moving up and down Market Street, one can traverse a kind of dispersed gallery of episodes in the life of Flor. The narrative, broken into six yearlong "chapters," follows Flor from her home in Manila to San Francisco, negotiating the immigrant experience, and the relationship between setting down new roots and remaining tethered to family and home. Throughout, Wofford shows how Flor's experience takes place within a larger context of world events, including charged episodes in the local histories of both Manila and San Francisco. How Flor narrates these relations becomes as much a part of the story as any individual plot element, and we come to understand how the diasporic condition is not just one of migration and integration, but of



Jenifer Wofford, *Flor 1973 Skylab*, poster reproduction, 67" x 46", at San Francisco Arts Commission's Art on Market Street.

tional, and how one relates the experience of these negotiations.

Each poster features a handful of images, along with a simple caption that might push the story forward or suggest certain historical background events that, in many ways, "teach" Flor (and us) as much about America as do her daily encounters with work and local culture. Additionally, important events in Filipino and Filipino-American history appear, like martial law in Manila, or the famous I-Hotel battle, where the modern tenants-rights movement began with the defense of a SRO hotel for elderly Filipino-American maritime workers in San Francisco's Manilatown. Mixing Tagalog with English, Flor voices her own version of these events, just as Wofford subtly uses background and color to evoke the immigrant experience of 1970s San Francisco without succumbing to cliché tropes of the "coming-of-age" story. While clearly drawing on the tradition of pedagogical comics (we learn about '70s Filipino politics, diasporic economies and culture, etc.), these don't feel didactic or moralistic, and instead capture one character's experience of San Francisco during the second big wave of Asian-American immigration. "I feel like a real San Franciscan now, but I'm still 100% Manila," Flor says at the end of her six-year journey, and we can see how the two identifications could find an organic, if uneasy, resolution in Flor's experience of her world.

The posters mix elements of comic books and graphic novels, such as Marjane Satrapi's *Persepolis*, children's educational posters and the light box work of artists like Jeff Wall or Kota Ezawa, using the advertising kiosks' nighttime lighting to great effect (at

unique without drawing attention to their manipulation; each episode has its own palette and feel. Playful yet serious, Wofford strikes an effective balance throughout Flor's "Six Years."

Depending on how one traverses Market Street, there is no guarantee that viewers will read the story in chronological order. As such, each poster can stand alone as a discrete work, while also suggesting narrative continuity and history, like an episode or chapter in a memoir. Whether or not pedestrians will be pulled into Flor's story such that they will search out additional chapters is an open question, which is of course a challenge for any of the Art on Market Street projects: how to make stand-alone works that still address local histories and movement along the downtown avenue. Wofford's Flor, in this way, invites us along on a walking tour of her story, as if a

comic book were published on site rather than stapled together into a portable object.

—David Buuck

Jenifer K. Wofford: *Flor de Manila y San Francisco*, a project of the San Francisco Arts Commission's Art on Market Street, will be on view through December 19 on the pedestrian side of the triangular kiosks on both sides of Market Street, between Van Ness and the Embarcadero, San Francisco.

David Buuck is a contributing editor to  
*Artweek*

## 'Double Exposure: African Americans Before and Behind the Camera' at MOAD

The exhibition *Double Exposure: African Americans Before and Behind the Camera*, organized by the Amistad Center

for Art & Culture and presented at the Museum of the African Diaspora in San Francisco, takes photography of and by African Americans as its starting point. Deliberately loose, this framework could include any number of objects and curators. Lisa Henry and W. Frank Mitchell work within these parameters to introduce several themes, and to show the work of emerging and well-known contemporary artists as well as historic works culled from the Amistad Center's nine-

## Poster Mashups

A proposal for the Art on Market Street Kiosk Poster Series

By Kota Ezawa

For the Art on Market Street Kiosk Poster Series I would like to produce a series of drawings based on poster advertisements that are (or were) on display in the Market Street Kiosks. Each drawing combines the image content of one advertisement with the text slogan of another. Rather than adding to the surplus of visual information that confronts pedestrians on Market Street, this project attempts to reduce and recycle what is already there and to offer a look at advertising imagery and language detached from its original purpose.

The title of the project pays homage to a genre of music called Mashup, in which samples of more than one song are combined in a new composition. Like the music compositions, *Poster Mashups* brings together disparate elements to create an alternative experience to the one provided by the source material. By returning the borrowed advertising image and text slogan to its origin (the Market Street Kiosk) in an altered form *Poster Mashups* causes a feedback loop in which output and input interact with each other. The purpose of this poster series is not to mock or make fun of advertising, but to transform the activity of looking at poster ads into an encounter with art.

For the past seven years I have created animated films, lightbox displays, prints and other types of media in which moving and still photographic images have been translated into flat color compositions through manual tracings of photographic source material. The sources for these projects have ranged from TV news footage to Hollywood films and from historic photographs to amateur snap shots. My projects have been shown as gallery installations and in cinema screenings. *Poster Mashups* is an extension of this larger project, addressing advertising culture as a subject and using an outdoor public space as a venue.

## STAFF REPORT

**DATE:** January 21, 2009  
**TO:** Honorable Members of the Visual Arts Committee  
**FROM:** Tonia Macneil  
**RE:** Broadway Streetscape

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**Project:** *Language of the Birds*  
**Artist:** Brian Goggin with Dorka Keehn  
**Budget:** \$35,000 Art Enrichment funds, \$83,000 private donations, \$125,000 DPW construction funds, plus substantial volunteer support.  
**RE:** **Request for limited approval of the artwork.**

Brian Goggin's *Language of the Birds* was unveiled to great fanfare on Sunday, November 23, 2008. The installation was completed on Friday, November 21. The artwork has been completed as specified with the exception of the text embedded in the Broadway plaza sidewalk. This aspect of the artists' design was performed by the DPW subcontractor. The text as installed deviates from the approved mockup in that it is not permanent, as it would have been if fabricated in accordance with the pavement text specifications. In addition, the plaza paving has already been patched with a different color of concrete from the original. Therefore we are requesting limited approval of the artwork until these issues can be resolved.

A meeting to attempt to resolve these outstanding issues will take place on Friday, January 16. The results of that meeting will be reported at the Visual Arts Committee meeting.





**John K. Melvin**  
**SF Arts Commission – Temporary Projects in Natural Settings**  
**Project Proposal for Lake Merced Installation**  
**House Boats for Birds**

**Rev. 12.04.08**

**Proposed Site:**

**Northwest Corner of North Lake - Lake Merced**

San Francisco is considered to be a socially conscious city grappling with the implications of gentrification. At the city's edge lies Lake Merced; the lake's history and even location are unfamiliar to SF natives. This natural lake is bounded by urban development on nearly every edge. Within its environs, human intervention fluctuates between recreation and preservation, at times with no clear distinction. The varied sociology, climatology, and ecology of Lake Merced are key actors in my conceptual exploration. Furthermore, the subject of ecology, subsequent efforts of categorization, classification, and definition by our culture figures strongly in the context of Lake Merced.

Lake Merced's sensitive ecology has been a subject for the better part of a hundred years in respect to San Francisco's history. The lake's ecology has gone from neglected to protected and back again, with at times catastrophic consequences. Not only is this project a public art project, it is also a temporary project in natural settings; thus, it is hoped that this project, throughout its development, has remained sensitive to the lake's ecology.

This project has spanned a year in development and seeks to profit from associations both professional and community that have been gained during that process. A large majority of those discussions noted in the official minutes of several meetings frame the following proposal.

**Project Summary:**

An Installation consisting of approximately 20 to 30 rectangular open containers each 35' wide by 48' long and 4' tall will float on the lake's surface in a grid like pattern. The containers will be individually tethered to anchors on the bottom of the lake, will be constructed of PVC pipe, and wrapped in day-glow orange construction temporary non-biodegradable safety netting. The tethering will allow each individual container to move in response to wind and surface fluctuations at the site. Given past experience with previous proposals at Lake Merced, the ideal site will again most likely be the northwest corner of the lake; however the project's exact location within this site is subject to collaborative discussions with government and community agencies not limited to but focused on the Natural Areas Program and Golden Gate Audubon Society.

**Concept:**

Drawing boundaries or highlighting areas speaks to the act of containment which in itself speaks to categorization and classification. By distinguishing non-sites within the lake it is hoped that formally the site of the lake at large will be called into question. Conceptually the containers will be city nesting projects for birds under attack by feral cats. Whether or not these containers are used by the birds is beside the point, rather what is at issue here is the role that humans want to play in a post climate change aware society. Population trends in human species put pressure on development and as the fencing material is common to urban construction projects the connection should be accessible. Continuing with the commentary on development, the containers will be laid out as if there were a housing development project on a neatly contained, uniform grid.

**Project Duration:**

Given the expected low impact of this project, actual duration is subject to continued collaborative discussion. At this point, it is proposed that exhibition duration be one month or two months, preferably during a time when

John K. Melvin  
SF Arts Commission – Temporary Projects in Natural Settings  
Project Proposal for Lake Merced Installation  
House Boats for Birds

Rev. 12.04.08

school is in session to facilitate public symposiums. The low-tech aspects of the project give it a fabrication advantage and the project could be installed as early as this coming spring.

**Observation & Reclamation:**

The individual containers function like dirigibles and can easily be floated to a nearby boat ramp for easy removal. As with other works sited in the environment a system of constant surveillance will be a component of future detailed proposals.

**Sculptural Details:**

The PVC pipe will form the principle structure to which the fencing is attached. PVC pipe has a precedent of being used in potable water applications and all solvents, glues, or otherwise will be the same as is used in the plumbing industry thereby posing no foreseeable threat to the environment. The ultimate gauge of the pipe will be dependent on field tests for buoyancy but should not need to exceed 8 inch interior diameter. Should cabling be required for stability in the corners of the container it will be of a marine grade from a supplier with established history of marine applications.

Each container will be tethered by marine grade cable or rope depending on engineering that is then attached to a suitable anchor. Clearly turbidity is an issue given the Lake's ecology and an appropriate anchor will be researched for application. Length of the tether will be dependent on wind pattern analysis; once done, this data will be specified to the commission.

**Logistics of Installation:**

Details to be provided after initial approval from commission. Suffice it to say that a small install crew with boats will place anchors with tether lines for attachment to individual containers. The crew will require use of the boat ramp typically utilized by the Dragon Boats. The containers are expected to relatively quick to fabricate and can be assembled on the shore perhaps in the large grass field at the south end of North Lake. From here the small crew can carry the containers down the ramp to be floated to the specific attachment point.



# San Francisco Arts Commission

LISTEN

TEXT ONLY

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**February 18, 2009**

## VISUAL ARTS COMMITTEE

Wednesday, February 18, 2009

3:00 p.m.

25 Van Ness Avenue, Suite 70

GOVERNMENT  
DOCUMENTS DEPT

FEB 18 2009

## Agenda

SAN FRANCISCO  
PUBLIC LIBRARY

### 1. Consent Calendar

1. Motion to approve the following individuals as candidates for the Central Subway Chinatown Station Artist Selection Panel: Mona Tamari, Central Subway Architect, KwanHenmi; Luis Zurinaga, Consultant, San Francisco County Transportation Authority; Suzette Min, faculty, University of California, Davis; Hung Liu, artist, faculty, Mills College; Tan Chow, Senior Community Organizer, Chinatown Community Development Center; Hou Hanru, Director, SFAI Gallery; Abby Chen, Curator, Chinese Culture Center; Jay Xu, Director, Asian Art Museum; Jean Ma, faculty, Stanford University; Sue Lee, Executive Director, Chinese Historical Society of America; Judy Hu, Communications Manager, Chinese Historical Society of America; Kota Ezawa, artist, faculty, California College of the Arts ("CCA"); René de Guzman, Visual Art Director, Oakland Museum of California; Mark Johnson, Director, Gallery, San Francisco State University.

2. Motion to approve the following individuals as candidates for the Central Subway Union Square/Market Street Station Artist Selection Panel: Mona Tamari, Central Subway Architect, Kwan Henmi; Luis Zurinaga, Consultant, San Francisco County Transportation Authority; Lawrence Rinder, Executive Director, Berkeley Art Museum; Margie Driscoll, Executive Director, American Institute of Architects; Jens Hoffman, Director, Wattis Gallery, CCA; Ellen Newman, Board Member, Union Square Association; Barbara Goldstein, Director, San Jose Public Art Program; Ellen Oh, Executive Director, Kearny Street Workshop; Amy Trachtenberg, artist; Kota Ezawa, artist, faculty, CCA; Stephanie Syjuco, artist; and Renée Green, artist, Dean of Graduate Studies, San Francisco Art Institute ("SFAI").

3. Motion to approve the following individuals as candidates for the Central Subway Moscone Station Artist Selection Panel: Mona Tamari, Central Subway Architect, Kwan Henmi; Luis Zurinaga, Consultant, San Francisco County Transportation Authority; Gary Garrels, Chief Curator, San Francisco Museum of Modern Art ("SFMOMA"); Julie Bishop, Associate Curator, SFMOMA; Betti-Sue Hertz, Visual Arts Curator, Yerba Buena Center for the Arts ("YBCA"); Charles Ward, Development Director, YBCA; Shiree Dyson, Director of Public Programs, Museum of the African Diaspora; Alleluia Panis, Executive Director, Kularts; Fred Wasserman, Deputy Director of Programs, Contemporary Jewish Museum; Jens Hoffman, Director, Wattis Gallery, CCA; René de Guzman, Visual Art Curator, Oakland Museum of California; Hou Hanru, Director, Gallery, SFAI.

4. Motion to approve a mural by lead artist Josef Norris covering a retaining wall on Fell Street between Pierce and Steiner Streets in collaboration with *Kids Serve Youth Murals* and youth from Ida B. Wells High School. The mural will consist of mosaic tile birds created by high school students.

5. Motion to authorize the Director of Cultural Affairs to take action, without a resolution of the full Commission, on the following items: Approve contracts or purchase orders with conservators, art technicians, or other qualified contractors for the purposes of performing conservation, maintenance and repair on works of art in the City's collection; and approve contracts with art service providers for the transport, installation and storage of artwork.

## 2. Community Arts and Education Program Poster

*Janet Heller*

Staff Report

Presentation of a project of the Community Arts and Education program of poster designs submitted by WritersCorps for display in kiosks on Market Street.

**Motion:** Motion to approve a project of the Community Arts and Education Program for an exhibition in kiosks on Market Street of posters submitted by WritersCorps in March, 2009.

## 3. Patricia's Green Temporary Sculpture

*Jill Manton*

Presentation of a temporary sculpture proposal to be placed in Patricia's Green by Mark Baugh Sasaki during the time period of July 1, 2009 to January 1, 2009, sponsored by the Hayes Valley Art Coalition.

**Motion:** Motion to approve the temporary installation of artwork by Mark Baugh Sasaki in Patricia's Green pending final permit approval from the Recreation and Park Department.

## 4. Broadway Streetscape

*Tonia Macneil, Allison Cummings*

Report on completion of artwork *Language of the Birds* by Brian Goggin and Dorka Keehn.

**Motion:** Motion to approve and accept "Language of the Birds," 2005, an installation made of concrete paves, UV rated Polycarbonate, silicon, stainless steel wire, LED lights, custom circuit boards, electronic light dimmer, electronic controller, and program card, by Brian Goggin and Dorka Keehn at the intersection of Broadway and Columbus Avenues in San Francisco, into the Civic Art Collection.

## 5. Art on Market Street Program

*Judy Moran*

Presentation of Kota Ezawa's Art on Market Street Program proposal for 2009/10.

**Motion:** Motion to approve the proposal by artist Kota Ezawa for an Art on Market Street Kiosk Poster Project for the Art on Market Street 2009/10 Program, and to authorize the Director of Cultural Affairs to enter into contract with Kota Ezawa for the design and printing of 4 copies each of 6 original poster designs and a related public event for an amount not to exceed \$17,000.

**6. New Public Art Projects**

*Tonia Macneil, Jennifer Lovvorn*

Staff Report

Report on new 2009 Bay Area Registry; request names of potential applicants for 2009 Bay Area Artist Registry; and request recommendations for people to serve on selection panels for new public art projects.

**7. North Beach Branch Library**

*Jennifer Lovvorn*

Staff Report

Report on new public art opportunity at the North Beach Branch Library.

**8. City Hall Commemorative Bust Guidelines**

*Jill Manton*

Report on comments and recommendations from the City Hall Preservation Advisory Commission regarding the draft of the City Hall Commemorative Bust Guidelines.

**9. Jay DeFeo Painting**

*Jill Manton*

Discussion about possible options for the future placement of the Jay DeFeo painting *Masquerade in Black*.

**10. Promenade Ribbon Sculpture**

*Jill Manton*

Report on proposal to modify the Promenade Ribbon Sculpture.

**11. Civic Center Plaza - Temporary Sculpture**

*Jill Manton*

Report on progress of installation by Patrick Dougherty and related scheduled activities.

**12. Public Utilities Commission ("PUC") Funding**

*Jill Manton*

Report on current expenditures associated with the PUC reserve.

**13. New Business**

**Embarcadero Temporary Sculpture Display**

*Jill Manton*

Discussion regarding possible options for Embarcadero Temporary Sculpture Display.

**14. Old Business**

**15. Adjournment**

MC 2/13/2009



## Notices

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102 during regular business hours. INFO: Mary Chou (415) 252-3215.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100 - 2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness, Suite 220, San Francisco, CA 94102 - telephone (415) 252-3100, fax (415) 252-3112 and <http://www.sfgov.org/ethics>.

## KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby, Jr. by mail to Interim Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415 554 7724; by fax at 415 554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).

## **STAFF REPORT**

**DATE:** January 21, 2009  
**TO:** Honorable Members of the Visual Arts Committee  
**FROM:** Janet Heller  
**RE:** Community Arts and Education Program Poster

---

The following six images are the poster designs proposed by WritersCorps for display in kiosks on Market Street in March, 2009.

# THIS PLACE CALLED POETRY



**Writers Corps**

*Celebrating 15 Years*



## ANNIE YU

Age 18, San Francisco Public Library (Main Branch)

Praise my window bringing in morning light

And the click of the door when I open it

Praise my soft pillow

The radio with its chime of voices to help me wake up

Praise the cup of tea

The warmth heating the palms of my hands



The artwork was created for This Place Called Poetry, a multimedia project led by filmmaker Katharine Gin and sound artist Kjell Nordeson.

WritersCorps is a project of the San Francisco Arts Commission. Community Arts and Education on Market Street is funded by the San Francisco Arts Commission and the San Francisco Municipal Transportation Agency.

[www.sfartscommission.org/WC/](http://www.sfartscommission.org/WC/)

Design by: ade | adrienneequino.com



San Francisco Public Library





# THIS PLACE CALLED POETRY



**WritersCorps**

*Celebrating 15 Years*

God has given me the greatest gift

To be able to hold a breath . . .

And let go right when I want to

Roll off my tongue and salute

This year's version of last year's rehearsing

Not worrying about it not being good enough

When this poem is done

I will see a way to read it dif-front

Some will love the changes

Some won't even tell the dif-frunce

## ANTONIO CACERES

Age 19, WritersCorps Apprentice Program



The artwork was created for *This Place Called Poetry*, a multimedia project led by filmmaker Katharine Gin and sound artist Kjell Nordeson.

WritersCorps is a project of the San Francisco Arts Commission. Community Arts and Education on Market Street is funded by the San Francisco Arts Commission and the San Francisco Municipal Transportation Agency

[www.sartscommission.org/WC/](http://www.sartscommission.org/WC/)



San Francisco Public Library



# THIS PLACE CALLED POETRY



**Writers Corps**

*Celebrating 15 Years*

Most people speak love but don't  
Live love and love for each  
Other will take the shackles off  
Our feet  
Now ask yourself  
Are you  
Free?

**ERIC  
FOSTER**

Age 18, Ida B. Wells High School



Design by: ade | adrienneaquino.com

The artwork was created for This Place Called Poetry, a multimedia project led by filmmaker Kothorine Gin and sound artist Kjell Nordeson.

WritersCorps is a project of the San Francisco Arts Commission. Community Arts and Education on Market Street is funded by the San Francisco Arts Commission and the San Francisco Municipal Transportation Agency.

[www.sfartscommission.org/WC/](http://www.sfartscommission.org/WC/)



San Francisco Public Library



# THIS PLACE CALLED POETRY



*Writers Corps*

*Celebrating 15 Years*

## SHAHID MINAPARA

Age 16, Mercy Housing California



In the blink of an eye  
wingless birds overpower the skies,  
beautiful combinations of colors  
arise in the thousands of kites  
that soar the low heaven.



The artwork was created for This Place Called Poetry, a multimedia project led by filmmaker Katharine Gin and sound artist Kjell Nordeson.

WritersCorps is a project of the San Francisco Arts Commission. Community Arts and Education on Market Street is funded by the San Francisco Arts Commission and the San Francisco Municipal Transportation Agency.

[www.sfartscommission.org/WC/](http://www.sfartscommission.org/WC/)



*San Francisco Public Library*



NATIONAL  
ENDOWMENT  
FOR THE ARTS  
A GRANT MAKER  
OF THE NATIONAL ENDOWMENT FOR THE ARTS



# THIS PLACE CALLED POETRY



*WritersCorps*

*Celebrating 15 Years*

## SANDRA PULIDO

Age 19, WritersCorps Apprentice Program



Amiga,  
sé que nuestras vidas tienen  
mucho en común,  
dolor, agonía, tristeza,  
esperanza y sueños



The artwork was created for This Place Called Poetry, a multimedia project led by filmmaker Katharine Gin and sound artist Kjell Nordeson.

WritersCorps is a project of the San Francisco Arts Commission. Community Arts and Education on Market Street is funded by the San Francisco Arts Commission and the San Francisco Municipal Transportation Agency.

[www.sfacommission.org/WC/](http://www.sfacommission.org/WC/)

Designed by: [s4e1edrianneaquino.com](http://s4e1edrianneaquino.com)



San Francisco Public Library



# THIS PLACE CALLED POETRY



**WritersCorps**

*Celebrating 15 Years*

## LATEEFAH SIMON

Age 17, Center for Young Women's Development

I am struggling,  
hungry at times  
striving for my own space.  
I am a winner who continues to lose.



The artwork was created for This Place Called Poetry, a multimedia project led by filmmaker Katharine Gin and sound artist Kjell Nordeson.

WritersCorps is a project of the San Francisco Arts Commission. Community Arts and Education on Market Street is funded by the San Francisco Arts Commission and the San Francisco Municipal Transportation Agency.

[www.sfartscommission.org/WC/](http://www.sfartscommission.org/WC/)



San Francisco Public Library



## STAFF REPORT

**DATE:** January 21, 2009

**TO:** Honorable Members of the Visual Arts Committee

**FROM:** Tonia Macneil, Jennifer Lovvorn

**RE:** New Public Art Projects and Artist Selection panels

---

More than a dozen new public art projects are in the pipeline for 2009 and 2010. In order to streamline the recruitment process, staff has issued an RFQ for the **2009 Bay Area Artist Registry**. The registry is open to professional artists in the nine Bay Area counties. We are conducting in-depth outreach in the next two months in order to obtain a strong applicant registry of experienced candidates working in a broad range of media and approaches. We welcome your suggestions for applicants for the registry. **The application deadline is March 23, 2009.** Artists must submit their application by that date to be considered for 2009 public art commissions.

### **Commission membership needed on Selection Panels**

Three selection panels have been scheduled for this Spring, as the construction projects are already in the final design and bidding stages. The projects are briefly described below, to refresh your memories. The panel dates are already scheduled in order to assure availability of Suite 70. We are requesting Commission participation on these panels.

Panel dates:

#### Chinatown Recreation Center

Selection panel dates: Screening: Monday, April 13  
Artist Selection: Thursday, May 28

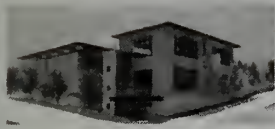
#### Leland Avenue Streetscape

Selection panel dates: Screening: Tuesday, April 28  
Artist Selection: Friday, June 12

#### Valencia Streetscape

Selection panel dates: Screening: Tuesday, May 5  
Artist Selection: Tuesday, June 16





CHINESE RECREATION CENTER

### Chinese Recreation Center

Budget: Main façade: Up to \$185,000  
Children's playground: \$35,000  
Timeline: Artist Selection: June, 2009  
Installation: 2011

The Recreation and Park Department will replace the Chinese Recreation Center, located at the corner of Washington and Mason Streets in San Francisco's Chinatown. The elegant new building and grounds offer opportunities for two artworks, one integrated into the building's façade, and a second artwork to be incorporated into the design of the children's play area.

### Leland Avenue Streetscape

Budget: Up to \$38,000  
Schedule: Artist Selection – July, 2009  
Installation – Summer, 2010



The Department of Public Works will undertake major improvements to the Leland Avenue shopping corridor in the Visitacion Valley neighborhood. The streetscape improvements include sidewalk widening, seating and landscaped areas, a modified roadway to slow traffic, pedestrian lighting, street trees, and integral color paving. The neighborhood is home to the Visitacion Valley Greenway, a series of linked parks ascending the hillside from Leland Avenue, with fanciful gates and tile seat walls designed and executed by local artists. The artwork will be

located on the sidewalk at the southwest corner of the intersection of Leland Avenue and Bayshore Boulevard. In addition to its conceptual and aesthetic qualities, the artwork might also serve a functional purpose, incorporating pedestrian lighting, providing shelter, telling time or indicating the force and direction of the wind. Footings for artwork have been included in the construction plans, with locations to be determined in the field.

### Valencia Street

Budget: Up to \$52,000  
Schedule: Artist Selection – July, 2009  
Installation – Spring, 2010

Streetscape improvements to Valencia Street will span the blocks from 16<sup>th</sup> Street to 19<sup>th</sup> Street. Valencia Street is one of the City's main bicycle routes, and the improvements will focus on serving that community.

Artwork for Valencia Street will be elevated on poles provided by DPW adjacent to bicycle "oases" of multiple racks at six locations along the street. The artwork should incorporate solar-powered light, although it need not function as pedestrian lighting.



Valencia Street

## STAFF REPORT

**DATE:** January 21, 2009

**TO:** Honorable Members of the Visual Arts Committee

**FROM:** Jennifer Lovvorn

**RE:** North Beach Branch Library

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### NORTH BEACH BRANCH LIBRARY ART ENRICHMENT PROJECT OUTLINE



VIEW SOUTH UP COLUMBUS AVENUE  
NORTH BEACH BRANCH PUBLIC LIBRARY

#### BACKGROUND

As part of the Branch Library Improvement Program, a new replacement North Beach Branch Library will be constructed at Joe Dimaggio Playground, which is bound by Columbus Avenue, and Lombard, Powell and Greenwich Streets. The Library and the Recreation & Parks Department conducted a Master Planning process for the Joe Dimaggio Playground to determine the location within the park for the new larger library. The proposed site is the triangular lot between Lombard and Mason Streets and Columbus Avenue. The new North Beach Branch and will be approximately 8,500 square feet with designated areas for teens, adults, and children and will include an upstairs program room. The new building will have a triangular footprint with entrances on Columbus Avenue and Mason Street. The building is being designed to meet LEED Silver standards and will maximize the use of natural light.

#### ART OPPORTUNITIES

There are two opportunities for art enrichment at the North Beach Branch Library:



1. The design of the new building includes double high ceilings in the Adult Room and Children's Room. These rooms feature floor to ceiling windows located at the two corners of the building along Columbus Avenue. These "lanterns" offer an opportunity for suspended sculpture which would be highly visible by day and night from both the building's exterior and interior.
2. The design of the new building includes entrances on Columbus Avenue and Mason Street/Mason Park. Above the Mason entrance there is a protruding bay window and above the Columbus Avenue entrance is a recessed area. These companion areas offer an opportunity for art enrichment. These sites would be visible by day and night from the library's exterior along Columbus Avenue and from Joe Dimaggio Playground.

## **BUDGET**

The artwork budget for the North Beach Branch is \$75,000, which will cover all project costs including design, materials, engineering, fabrication, transportation, installation, lighting, acknowledgment plaque, artist's fee, and insurance.

## **SELECTION PANEL**

The Branch Library Improvement Program Art Enrichment Master Plan calls for the creation of community panels for each of the participating branches. Each branch artist selection panel includes three community representatives (selected through a neighborhood election process), the branch manager, the branch architect, and an Arts Commissioner.

## **ARTIST SELECTION PROCESS**

SFAC staff shall present to the artist selection panel the qualifications of approximately 15 to 20 artists with experience creating work in media appropriate for the site from the *Library Pre-Qualified Artist Candidate Pool* and the *2009 Bay Area Artists Registry*. SFAC staff will conduct outreach to artists residing in North Beach to solicit their applications to the *2009 Bay Area Artists Registry*. After considering the artists' qualifications, the selection panel shall identify three finalists and one alternate who shall be invited to develop conceptual proposals after attending an orientation meeting with the project team and neighborhood residents. Each finalist shall be paid an honorarium of \$500 for development of a conceptual design.

The proposals shall be displayed in the community for written public comment prior to the final selection panel meeting.

The Artist Selection Panel shall reconvene to consider the finalists' concepts in an interview format along with any community input and shall select one artist and an alternate for recommendation to the Arts Commission.

## **TIMELINE**

Community Panelists Elected	February 24, 2009
Deadline for <i>2009 Bay Area Artists Registry</i>	March 23, 2009
Selection Panel Meeting #1 (Select Finalists)	Early April 2009
VAC Approval of Finalists	April 15, 2009
Finalist Orientation/Community Meeting	Week of April 20, 2009
Display of Proposals at a North Beach location	Late May to early June 2009
Selection Panel Meeting #2 (Review Proposals)	Mid-June 2009
VAC Approval of Project Artist	June 17, 2009
Artist under contract	July 2009
Library Construction Complete	Late 2011

## **FURTHER INFORMATION**

Contact Jennifer Lovvorn, Public Art Project Manager at (415)252-4637 or by email at [Jennifer.lovvorn@sfgov.org](mailto:Jennifer.lovvorn@sfgov.org).





# San Francisco Arts Commission

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February 18, 2009

## VISUAL ARTS COMMITTEE

Wednesday, February 18, 2009

3:00 p.m.

25 Van Ness Avenue, Suite 70

### Minutes

GOVERNMENT  
DOCUMENTS DEPT

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#### Commissioners Present:

Jeannene Przyblyski, Lorraine Garcia-Nakata, P.J. Johnston, Dede Wilsey

**Absent:** Alexander Lloyd

#### Staff Present:

Mary Chou, Allison Cummings, Marcus Davies, Tonia Macneil, Jill Manton, Judy Moran, Susan Pontious

**Note:** All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:03 p.m.

SAN FRANCISCO  
PUBLIC LIBRARY

#### 1. Consent Calendar

1. Motion to approve the following individuals as candidates for the Central Subway Chinatown Station Artist Selection Panel: Mona Tamari, Central Subway Architect, KwanHenmi; Luis Zurinaga, Consultant, San Francisco County Transportation Authority; Suzette Min, faculty, University of California, Davis; Hung Liu, artist, faculty, Mills College; Tan Chow, Senior Community Organizer, Chinatown Community Development Center; Hou Hanru, Director, SFAI Gallery; Abby Chen, Curator, Chinese Culture Center; Jay Xu, Director, Asian Art Museum; Jean Ma, faculty, Stanford University; Sue Lee, Executive Director, Chinese Historical Society of America; Judy Hu, Communications Manager, Chinese Historical Society of America; Kota Ezawa, artist, faculty, California College of the Arts ("CCA"); René de Guzman, Visual Art Director, Oakland Museum of California; Mark Johnson, Director, Gallery, San Francisco State University.

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Development Director, YBCA; Shiree Dyson, Director of Public Programs, Museum of the African Diaspora; Alleluia Panis, Executive Director, Kularts; Fred Wasserman, Deputy Director of Programs, Contemporary Jewish Museum; Jens Hoffman, Director, Wattis Gallery, CCA; René de Guzman, Visual Art Curator, Oakland Museum of California; Hou Hanru, Director, Gallery, SFAI.

4. Motion to approve a mural by lead artist Josef Norris covering a retaining wall on Fell Street between Pierce and Steiner Streets in collaboration with *Kids Serve Youth Murals* and youth from Ida B. Wells High School. The mural will consist of mosaic tile birds created by high school students.

5. Motion to authorize the Director of Cultural Affairs to take action, without a resolution of the full Commission, on the following items: Approve contracts or purchase orders with conservators, art technicians, or other qualified contractors for the purposes of performing conservation, maintenance and repair on works of art in the City's collection; and approve contracts with art service providers for the transport, installation and storage of artwork.

**Motion:** To accept consent calendar items.

**Moved:** Garcia-Nakata/Johnston

## 2. **Community Arts and Education Program Poster**

Melissa Hung, WritersCorps Program Associate, presented poster designs submitted by WritersCorps, a Community Arts and Education program, for display in the Market Street kiosks. Ms. Hung explained that the posters celebrate the fifteenth anniversary of WritersCorps, and the artwork on the posters was created for the SFAC Gallery exhibition *This Place Called Poetry*, an interactive art project led by multimedia artist Katharine Gin and sound artist Kjell Nordeson. The artwork includes images of WritersCorps students with their poems; the posters were designed by Adrienne Aquino, who also worked on the design of the SFAC gallery exhibition. Ms. Hung explained that even though the gallery exhibition has ended, elements of the exhibition can still be accessed on the WritersCorps website. Commissioners stated that the posters look great and the poetry is wonderful.

Jill Manton, Public Art Program Director, explained that this series of posters is not part of the Art on Market Street Program. She stated that MUNI wanted to make more visible its contribution to youth arts, and as a result, one of the annual three-month display slots for the posters in the Market Street kiosks is managed by the Community Arts and Education Program.

**Motion:** Motion to approve a project of the Community Arts and Education Program for an exhibition in kiosks on Market Street of posters submitted by WritersCorps in March, 2009.

**Moved:** Johnston, Garcia-Nakata

## 3. **Patricia's Green Temporary Sculpture**

Ms. Manton reported on a temporary sculpture proposal by Mark Baugh Sasaki to be placed in Patricia's Green from July 1, 2009 to January 1, 2010. The work is sponsored by the Hayes Valley Art Coalition ("HVAC"), which raises private funds to bring temporary art projects to Hayes Valley. She introduced Russell Pritchard, co-founder of HVAC and local store owner. Mr. Pritchard stated that the goal of HVAC is to collaborate with the Arts Commission to continue exhibiting art at Patricia's Green. He then introduced Mr. Baugh Sasaki, a local artist who received Community Challenge Grant. He stated that the artist's proposal is titled *Adaptations* and consists of three arches composed of steel and wood that range in height from 3 to 10 feet high and from 6 to 18 feet long. Mr. Baugh Sasaki explained that his work explores the relationship between the built



and natural world using both natural and man-made materials. Mr. Pritchard stated that Mr. Baugh Sasaki will use tree trimmings and fallen trees in San Francisco for his sculpture.

Commissioner Przyblyski stated that the work will have an interesting resonance in the neighborhood with its new architecture. Commissioner Garcia-Nakata asked how the wood in the proposed artwork would change during the length of the installation. Mr. Baugh Sasaki responded that the natural process of decay that would occur in the wood is a component of his work.

**Motion:** Motion to approve the temporary installation of artwork by Mark Baugh Sasaki in Patricia's Green pending final permit approval from the Recreation and Park Department.

**Moved:** Wilsey/Garcia-Nakata

#### 4. **Broadway Streetscape**

Public Art Project Manager Tonia Macneil reported on the completion of the artwork *Language of the Birds* by Brian Goggin and Dorka Keehn. Ms. Macneil explained that she met with the text installation contractor and the artists to discuss the issue of inadequate contrast between the words and the paving. She reported that it was difficult to attribute fault to either the contractor or the artists for the installation of the correct shade of the microtop. Ms. Macneil explained that short of replacing the entire sidewalk, there was no viable method of correction. In any case, after the corrections made at the time of installation, the contrast between the microtop and the paving is actually better than on the approved mockup. She reported that the artists no longer desired to pursue the issue, so requested on-going maintenance of the sealant on the plaza as the best way to preserve the contrast. Ms. Macneil then stated that in reference to maintenance, there is a limited budget of \$2,000, and she agreed with the artists to pay a technician \$1,000 to clean and remove the graffiti and reseal the plaza. She stated that Mr. Goggin has made a verbal commitment to maintain the sidewalk according to the standards of the Arts Commission and the fabricator. She stated that she and Ms. Manton will set up a meeting with the Department of Public Works ("DPW") to determine the extent of the support they can provide. Ms. Macneil asked for approval of the artwork as installed in order to submit final payment to the artists.

Commissioner Przyblyski stated that her problem was not so much with the execution of the paving as with the advisability of calling out the paving as a component of the artwork given the difficulty with maintenance. She expressed her concern about approving a paving project in one of the most heavily trafficked parts of the City, as well as in one of the neighborhoods with the most attentive group of stakeholders. Commissioner Przyblyski suggested talking to the artists about the possibility of considering the paving an ephemeral component of the artwork, with the overhead installation and lighting as the permanent component. Commissioner Johnston recommended accepting the final work as completed and then working with the artists and stakeholders to set up a maintenance fund, similar to the one proposed by the Friends of Lincoln Park for the artwork to be placed on Lincoln Steps.

Ms. Manton stated that she will work with DPW to attempt to arrange for the care and cleaning of the paving with specific instructions from the Arts Commission. She reported that while the Collections Manager also has concerns about accepting a public sidewalk into the Collection, Luis Cancel, Director of Cultural Affairs, considers the paving as a part of the artwork. She explained that the Arts Commission will work with the artists, DPW, and other relevant parties to resolve the issue of maintenance and ownership.

Commissioner Garcia-Nakata stated that she would like to approve the motion so that the artists could receive final payment, but is concerned that there is no solution to resolve the pavement

issue and does not want to set a precedent for future projects. Commissioner Johnston stated that he liked the piece and believes it will age reasonably well, but thinks the sidewalk remains an issue.

Commissioners agreed to amend the motion to approve final payment and take action on the amended motion on the upcoming Full Commission.

THIS MOTION WAS AMENDED AND POSTPONED.

**Motion:** Motion to approve final payment to the artists for *Language of the Birds*, 2008, an installation made of concrete paves, UV rated Polycarbonate, silicon, stainless steel wire, LED lights, custom circuit boards, electronic light dimmer, electronic controller, and program card, by Brian Goggin and Dorka Keehn at the intersection of Broadway and Columbus Avenues in San Francisco.

#### 5. **Art on Market Street Program**

Public Art Project Manager Judy Moran presented Kota Ezawa's Art on Market Street Program second proposal for the 2009/10 Kiosk Poster Projects. She reminded Commissioners that she presented Mr. Ezawa's first proposal, which was determined to be inappropriate for placement on Market Street, at a previous meeting and the Commissioners agreed to have Ms. Moran request a second proposal from Mr. Ezawa. Ms. Moran then presented images of the artist's past works and explained that he is an internationally-known Bay Area artist who is not in the City's Civic Art Collection. Ms. Moran explained that his photographically-sourced artwork focuses on recent American history and culture and uses iconic and powerful images from media and advertising. His work is in the collection of the Museum of Modern Art in New York, and included in the Whitney Biennial.

Ms. Moran stated that Mr. Ezawa's new proposal is for poster designs that take text and imagery from advertisements along Market Street, as well as earlier Art on Market Street posters, to create new combinations of text and imagery. He refers to these posters as "mash-ups," a reference to music composition. Ms. Moran presented a preliminary sample with an advertisement image of a young couple juxtaposed with text from an Academy of Art advertisement, "Complete your bachelor's degree."

Commissioner Przyblyski asked about the degree to which viewers along Market Street will understand the irony of the posters. Commissioner Garcia-Nakata stated that while the artist's intended meaning may come across clearly in the context of a museum or gallery, it might be more difficult to convey in the context of Market Street. Ms. Moran suggested including explanatory text at the bottom of the poster; Commissioner Przyblyski responded that it is the artist's obligation to create images that will work in the proposed setting and not require an explanation. Commissioner Johnston stated that the artist's intent could be to create ambiguous images. Ms. Moran stated that she agrees with Commissioners that Mr. Ezawa would have to pick the text and images carefully in order to engage people in a way that makes his intent clear. Commissioner Wilsey stated that this type of work requires a high level of sophistication from the artist.

**Motion:** Motion to approve the proposal by artist Kota Ezawa for an Art on Market Street Kiosk Poster Project for the Art on Market Street 2009/10 Program, and to authorize the Director of Cultural Affairs to enter into contract with Kota Ezawa for the design and printing of 4 copies each of 6 original poster designs and a related public event for an amount not to exceed \$17,000.

**Moved:** Johnston/Wilsey



## 6. **New Public Art Projects**

Tonia Macneil reported on a new Call for Artists titled the 2009 Bay Area Artists Registry. The applications received from this Call will be used for a number of upcoming projects including the Chinese Recreation Center, North Beach Branch Library, McCoppin Square, Mission Playground, and numerous streetscape and Recreation and Park Department projects. She explained that the project budgets range from \$30,000 to \$200,000 and the deadline for submitting applications on CaFÉ is March 23, 2009.

She asked Commissioners to recommend artists who work in variety of a media for the registry; to suggest panelists to serve on the selection panels; and to serve as a panelist on the upcoming selection panels in April, May and June of 2009. She explained that the Arts Commission is looking for artists who may be new to the public art field and have interesting ways of approaching public art. Ms. Macneil agreed to send out an email to Commissioners with these various requests.

Commissioner Przyblyski stated the Arts Commission has had success with Commissioners serving on panels and offers Commissioners the opportunity to consider projects from different viewpoints.

## 7. **North Beach Branch Library**

Public Art Project Manager Jennifer Lovvorn reported on a new public art project at the North Beach Branch Library. She explained that the Library Commission and the Recreation and Park Department have proposed to locate the new library on the triangular lot across Mason Street from the existing library. The new building will have a triangular footprint with entrances on Columbus Avenue and Mason Street. The building design features vertical windows (referred to as "lanterns") which span a two story height on the building's three corners. Ms. Lovvorn and Ms. Moran met with the project architect to discuss art opportunities and identified two prominent sites for artwork: 1. Suspended sculpture in the two "lanterns" on the Columbus Avenue side of the building; and 2. Sculpture and/or glass artwork for the areas above the two entrances. She reported that there is an upcoming community meeting on February 24 and artist selection panels in April and June. She stated that the budget for the library artwork is \$75,000. Ms. Manton explained that Mr. Cancel suggested that Commissioner Bihan serve on the panel because he is a North Beach resident and he has a particular interest in this project. Commissioner Przyblyski expressed her interest in commissioning a sculpture for the site as there have been several glass pieces and integrated works installed at other branch libraries.

## 8. **City Hall Commemorative Bust Guidelines**

Ms. Manton reported on comments and recommendations from the City Hall Preservation Advisory Commission regarding the draft of the City Hall Commemorative Bust Guidelines. She stated that the most important issue raised during the discussion was the specification of a designated mayoral zone. In earlier drafts, she specified the Mayor's Rotunda to be reserved for mayors' busts, but the Visual Arts Committee suggested a more broad and general approach to location. Ms. Manton explained that during the presentation to the City Hall Preservation Advisory Commission, the Commission recommended reserving the Mayor's Rotunda as well as the Carlton B. Goodlett lobby for the busts of mayors going forward. Ms. Manton explained that Collections Program Associate Marcus Davies identified 72 potential sites in the City Hall for busts, but due to special events needs and the concerns of the Facilities Management Department, the list was narrowed to 45 sites that will be identified as first and second tier. Ms. Manton requested feedback from Commissioners regarding the recommendations from the City Hall Preservation



## Advisory Commission.

Commissioner Johnston stated that the wiser course would be more flexibility in the guidelines. He stated that while it is logical to have a policy regarding the placement and design of busts in City Hall, he cautioned against identifying two areas specifically for mayors. Commissioner Wilsey agreed that the guidelines should be more general and Commissioner Przyblyski stated that while it is appropriate to identify potential sites for the placement of busts, territorializing the busts can be a dangerous proposition. Ms. Manton stated that she will forward Commissioners an updated version of the guidelines to be voted on during the March Visual Arts Committee meeting.

### 9. Jay DeFeo Painting

Ms. Manton reported on possible options for the placement of the Jay DeFeo painting *Masquerade in Black*. She explained that the painting is currently in storage at the de Young Museum where it was on view during the spring of 2008; previously the work was displayed in a plexiglass case at the San Francisco International Airport until the Airport began to convert its public spaces into retail stores. She explained that if the Arts Commission deaccessioned and sold the work, the funds would be returned to the art enrichment fund for the Airport. She stated that the work appraised three years ago for \$275,000, but she believes it is worth more as other smaller paintings by Jay DeFeo have sold for more over the past year. She stated that in her previous communication with the DeFeo Estate, the Estate stated that an East Coast museum had expressed interest in the work but that the Visual Arts Committee directed staff to explore sales opportunities exclusively in the Bay Area. She explained that both she and Public Art Deputy Director Susan Pontious contacted various Bay Area museums but received no indication of interest in purchasing the work. She asked Commissioners if they would support having the DeFeo Estate further explore interest from East Coast museums. Ms. Manton stated that she emailed Former Commissioner Larry Rinder, now Director of the Berkeley Art Museum ("BAM"), about his possible interest in acquiring the work but inquired if the price was flexible.

Commissioner Przyblyski stated that we don't know that the work is undervalued at \$275,000 and as Jay DeFeo is an important local artist, the work should remain in the Bay Area. She stated that if BAM came up with a reasonable offer, the work should remain in the Bay Area. Commission Wilsey stated that people on the East Coast may not fully understand or appreciate West Coast artists, and that the Arts Commission should make every effort to keep the work in the Bay Area, especially when one by such an iconic artist. Commissioner Wilsey agreed that if BAM makes a reasonable offer, the Arts Commission should accept it.

Ms. Pontious stated her preference to keep the work in the Bay Area, especially if there is a commitment from the museum to display the work as it is a painting that rewards sustained attention. Commissioner Przyblyski suggested contacting Mr. Rinder to inform him that the ability to store the work at the de Young Museum is not infinite and that the Arts Commission is interested in selling the work to BAM at a reasonable price and within a reasonable timeframe.

### 10. Promenade Ribbon Sculpture

Ms. Manton reported on a proposal to modify the Promenade Ribbon Sculpture, a two-mile long linear sculpture designed in five-foot segments to accommodate potential changes along the Embarcadero. She stated that the sculpture has fallen into disrepair with the 288 skate blocks that were hacked off and the lighting component that does not work because the conduits have been eroded from the bay waters as well as accidentally cut. She reported that the Exploratorium is relocating to Piers 15/17 and in order to increase access, the Port has asked the Arts Commission to agree to have the raised elements in front of the new building removed. She also

reported that the Port is developing a new cruise terminal between Brannan Street and Pier 38 and would like to flatten the raised elements along that section as well. Ms. Manton stated that she met with the artists who agreed to remove the raised sections of the sculpture, which would be performed at no cost to the Arts Commission. She also reported that in her discussions with the artists, Stanley Saitowitz proposed greening the ribbon by de-electrifying it and using a phosphorescent paint that would absorb sunlight and glow at night. Ms. Manton stated that the Port agreed to cover the costs associated with the artists' time conducting design and research, and arranging a test on the segments between Piers 30 and 38; the estimated cost would be approximately \$10,000.

Commissioner Przyblyski welcomed the great news and Ms. Manton confirmed that there is no downside to conducting a test. Ms. Manton stated that she will draft a resolution for the March Visual Arts Committee meeting to remove the raised bollards and enter into agreement with the artists for their design and research of the proposed greening of the ribbon.

#### 11. **Civic Center Plaza - Temporary Sculpture**

Ms. Manton reported that the installation by Patrick Dougherty on Civic Center Plaza is on schedule and coming along beautifully. She stated that there is a press tour on February 19th at 10 am with the Mayor and the Director of Greening, who will also discuss plans to install planters, espresso bars, and seating at the plaza near the sculpture. Ms. Manton stated that Arts Commission staff has been answering questions and distributing information about the sculpture during lunchtime and the sculpture has attracted a lot of attention from the public; she stated that the Arts Commission will arrange for docent tours from 12 to 1 pm on one Tuesday each month throughout the length of the exhibition. Other upcoming events include a party for Mr. Dougherty, hosted by Commissioner Topher Delany at her studio on February 19th and a lecture by the artist on the evening of February 23rd.

#### 12. **Public Utilities Commission ("PUC") Funding**

This item was postponed to the next Visual Arts Committee meeting.

#### 13. **New Business**

Ms. Manton reported on possible options for the next Embarcadero Temporary Sculpture Display as the Louise Bourgeois sculpture will be deinstalled in April. Commissioner Przyblyski recommended displaying signage regarding the close of the exhibition. Ms. Manton then reported that she has been in contact with Gallery Paule Anglim regarding the installation of three sculptures of horses by Deborah Butterfield. She stated that the costs of transportation, installation, insurance, signage, and deinstallation are estimated to be between \$20,000 and \$30,000 and the bronze sculptures would be on display for a six-month period. She stated the Arts Commission would share the total cost of \$30,000 equally with Gallery Paule Anglim. The Commissioners were enthusiastic about the proposal and Commissioner Przyblyski supported the partnership between the Arts Commission and Gallery Paule Anglim. Commissioner Przyblyski stated that while Hayes Green is a dedicated spot for local artists, the Embarcadero and Civic Center Plaza are locations for showcasing artists with international reputations. Commissioner Przyblyski asked if the Port wanted the selection of artists to be a public process and Ms. Manton responded that the Port supports recommendations of artists from the Arts Commission. Ms. Manton stated that installation of the Butterfield sculpture would probably take place in May 2009. She also mentioned the possibility of borrowing sculptures by Mark di Suvero for public display in the City.

Collections Manager Allison Cummings reported on the relocation of the Beniamino Bufano sculpture



at San Francisco General Hospital. She stated the sculpture was successfully moved about one block from its original location into a garden setting. She stated that the Gerald Walburg sculpture at General Hospital has some issues with the welding and may need to be moved to the Atthowe studio and rewelded for safety.

Ms. Pontious stated that the Recreation and Park Department has recently laid off staff at the Beach Chalet Visitor Center, which has some very valuable WPA frescoes by Lucien Labaudt in the ground floor lobby that were restored in 1988. She expressed concern that the area is now unguarded and the murals may be vandalized. Commissioner Johnston stated that he frequents the Beach Chalet and has seen minimal staffing on the lower level in the past two years. Ms. Pontious stated that she is planning to contact the Recreation and Park Department to inquire about their plan to protect the murals. Commissioner Johnston suggested that Ms. Pontious work with the owner of the Beach Chalet Brewery and Restaurant because patrons of the restaurant need to pass by the murals in order to enter the restaurant, and the owner will be interested in keeping the area well-maintained. Commissioner Garcia-Nakata agreed. Commissioner Przyblyski agreed that the Recreation and Park Department would also have an interest in keeping the area clean and well-maintained.

14. **Old Business**

There was no old business to report.

15. **Adjournment**

The meeting was adjourned at 4:47 pm.

MC 2/27/2009



# San Francisco Arts Commission

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March 18, 2009

## VISUAL ARTS COMMITTEE

Wednesday, March 18, 2009

3:00 p.m.

25 Van Ness Avenue, Suite 70

### Agenda

GOVERNMENT  
DOCUMENTS DEPT

MAR 17 2009

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#### 1. Consent Calendar

1. Motion to approve a mural by lead artists Dan Anh Nguyen and Dana Irving in collaboration with VVBOOM (Visitation Valley Business Opportunities and Outreach to Merchants) covering the exterior wall at 91 Leland Avenue with funding provided by a San Francisco Community Challenge grant, pending evidence of community support.

2. Motion to approve the selection panel pool for the Chinese Recreation Center Artist Selection Panel: Abby Chen, Program Director, Chinese Cultural Center; Hilda Shum, Artist; Sabina Chen, Former Director, Chinese Culture Center; Francis Wong, Deputy Director, Chinese Historical Society; Judy Hu, Communications Manager, Chinese Historical Society; Mona Shah, Interim Director, Oakland Asian Cultural Center; Rene De Guzman, Senior Curator, Oakland Museum of California; Michael Almaguer, Artist, Educator; Susan Schwartzenberg, Artist; Kevin Chen, Program Director, Intersection for the Arts; Ellen Oh, Director of the Kearny Street Workshop; and Hou Hanru, Director of Public Programs, San Francisco Art Institute.

#### 2. SOMA West Phase II Improvements Project

*Tonia Macneil*

Report on the public art project plan for two sites in the SOMA West Project Area.

**Motion:** Motion to approve the Public Art plan for the SOMA West Improvements Project pending community response.

#### 3. Laguna Honda Hospital

*Susan Pontious*

Report on the completion and installation of four tapestries at Laguna Honda Hospital by artist Lewis deSoto.

**Motion:** Motion to approve and accept into the Civic Art Collection the following cotton tapestries by Lewis deSoto, commissioned for Laguna Honda Hospital and Rehabilitation Center as a part of the series *Woven, the Laguna Honda Hospital History Project*:

*1908: The Construction of Clarendon Hall, 2004-2009*

*1929-1941: Patient Care During the Great Depression, 2004-2009*

*1947-1954: University of California, San Francisco Establishes a Clinical Research Project at Laguna Honda, 2004-2009*

*1949-1958: Community Activities at Laguna Honda, 2004-2009*

4. **San Francisco International Airport - Terminal 2**

*Susan Pontious*

Update on Janet Echelman's design proposal for Terminal 2 at SFO.

**Motion:** Motion to approve revised design proposal by Janet Echelman for Terminal Two at San Francisco International Airport.

5. **San Francisco General Hospital**

*Susan Pontious*

Update on Rupert Garcia's conceptual design proposal for the lobby of San Francisco General Hospital.

**Motion:** Motion to approve the revised conceptual design proposal by Rupert Garcia for the lobby of San Francisco General Hospital.

6. **City Hall Commemorative Bust Guidelines**

*Jill Manton*

Staff Report

Present final draft of the City Hall Commemorative Bust Guidelines.

**Motion:** Motion to approve the City Hall Commemorative Bust Guidelines.

7. **George Washington High School**

*Marcus Davies*

Report on the current condition of New Deal-era artworks located at George Washington High School.

**Motion:** Motion to endorse the George Washington Alumni Association's fundraising efforts for the conservation and restoration of George Washington High School's frescos.

8. **San Francisco General Hospital**

*Jennifer Lovvorn*

Presentation of conceptual proposals by Tom Otterness for the Potrero Avenue Pedestrian Entry Plaza and Walkway.

9. **Academy of Sciences**

*Jill Manton*

Report on the project by Maya Lin, *What is Missing?*, to be installed at the Academy of Sciences.

10. **Public Utilities Commission ("PUC") Funding**

*Jill Manton*

Report on PUC-funded art projects.

11. **New Business**

12. **Old Business**

13. **Adjournment**

MC 3/13/2009

## Notices

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102 during regular business hours. INFO: Mary Chou (415) 252-3215.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100 - 2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness, Suite 220, San Francisco, CA 94102 - telephone (415) 252-3100, fax (415) 252-3112 and <http://www.sfgov.org/ethics>.

## KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby, Jr. by mail to Interim Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415 554 7724; by fax at 415 554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).





# San Francisco Arts Commission

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March 18, 2009

## VISUAL ARTS COMMITTEE

Wednesday, March 18, 2009

3:00 p.m.

25 Van Ness Avenue, Suite 70

### Minutes

GOVERNMENT  
DOCUMENTS DEPT

APR - 2 2009

#### Commissioners Present:

Jeannene Przyblyski, Lorraine Garcia-Nakata, Alexander Lloyd

**Absent:** Dede Wilsey, P.J. Johnston

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#### Staff Present:

Luis Cancel, Mary Chou, Allison Cummings, Marcus Davies, Jennifer Lovvorn, Jill Manton, Judy Moran, Kate Patterson, Susan Pontious, Ellen Shershow

**Note:** All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:04 p.m.

#### 1. Consent Calendar

1. Motion to approve a mural by lead artists Dan Anh Nguyen and Dana Irving in collaboration with VVBOOM (Visitation Valley Business Opportunities and Outreach to Merchants) covering the exterior wall at 91 Leland Avenue with funding provided by a San Francisco Community Challenge grant, pending evidence of community support.

2. Motion to approve the selection panel pool for the Chinese Recreation Center Artist Selection Panel: Abby Chen, Program Director, Chinese Cultural Center; Hilda Shum, Artist; Sabina Chen, Former Director, Chinese Culture Center; Francis Wong, Deputy Director, Chinese Historical Society; Judy Hu, Communications Manager, Chinese Historical Society; Mona Shah, Interim Director, Oakland Asian Cultural Center; Rene De Guzman, Senior Curator, Oakland Museum of California; Michael Almaguer, Artist, Educator; Susan Schwartzberg, Artist; Kevin Chen, Program Director, Intersection for the Arts; Ellen Oh, Director of the Kearny Street Workshop; and Hou Hanru, Director of Public Programs, San Francisco Art Institute.

**Motion:** To accept consent calendar items.

**Moved:** Garcia-Nakata/Lloyd

#### 2. SOMA West Phase II Improvements Project

Project Manager Tonia Macneil reported on plans for two public art opportunities in the SOMA West Project Area. One opportunity is a sculpture to be located in McCoppin Garden, the proposed new community garden at the end of McCoppin Street. The other opportunity is associated with the Cal-Trans parcels under the freeway overpass that include a skate park, a dog park, a basketball court, and a green area. For the Cal-Trans parcels, Ms. Macneil proposed selecting artist to work on the design team to create an artwork using light that would illuminate the freeway overpass columns. This might include rheostats to direct sunlight to the column,

uplighting on the columns with projected images, or reflective material attached to the columns. This project might involve community youth in the design of imagery or the installation of the work. She announced that there would be a community meeting in April to gather input from McCoppin Garden residents and the skate park community. Ms Macneil explained that conceptual design for the project is estimated to be complete by June 2009.

Commissioner Przyblyski asked if McCoppin Garden residents would be interested in the *Rabbinoïd* sculpture by Gerald Heffernon, but Public Art Program Deputy Director Susan Pontious explained that the *Rabbinoïd* will be relocated to Laguna Honda Hospital.

Commissioner Przyblyski stated that the scope of work described for the underpass project does not sound practical given the size of the budget. She suggested that staff identify a specific opportunity for artists, whether it is a treatment on the column or a lighting component. She stated that the work should be a strong graphic placemaking feature of the area. She supported the idea of working with youth to develop the graphic elements and encouraged staff to consider different issues when selecting an artist, such as if the work should be visually accessible to passersby, or just from people using the park. She also noted that access to the park at night will be limited if it is locked during the evenings. Commissioner Garcia-Nakata agreed that staff should identify certain areas for artwork and then bring in artists for proposals.

Director of Cultural Affairs Luis Cancel stated that it would be advantageous for the artist to create an integrated design in order to leverage the construction budget. He also stated that the challenge for this project will be to create a work that functions well at night. Ms. Manton and Ms. Macneil responded that the project scope will be clarified at the next Visual Arts Committee meeting, at which staff will present examples of successful artworks in challenging locations such as the underpass.

THIS MOTION HAS BEEN POSTPONED.

**Motion:** Motion to approve the Public Art plan for the SOMA West Improvements Project pending community response.

### 3. **Laguna Honda Hospital**

Ms. Pontious reported on the completion and installation of four tapestries at Laguna Honda Hospital by artist Lewis deSoto. The motion was revised to include the sizes of the tapestries and to clarify that the tapestries in the motion are auxiliary to the series commissioned for Laguna Honda Hospital.

THIS MOTION HAS BEEN REVISED.

**Motion:** Motion to approve and accept into the Civic Art Collection the following cotton tapestries by Lewis deSoto, commissioned for Laguna Honda Hospital and Rehabilitation Center as auxiliary to the series Woven, the Laguna Honda Hospital History Project:

1908: *The Construction of Clarendon Hall*, 2004-2009, 80-1/2" x 116"

1929-1941: *Patient Care During the Great Depression*, 2004-2009, 80-1/2" x 119-1/2"

1947-1954: *University of California, San Francisco Establishes a Clinical Research Project at Laguna Honda*, 2004-2009, 80-1/2" x 119-1/2"

1949-1958: *Community Activities at Laguna Honda*, 2004-2009, 80" x 120"

**Moved:** Garcia-Nakata/Lloyd

### 4. **San Francisco International Airport - Terminal 2**

Ms. Pontious presented Janet Echelman's design proposal for Terminal 2 at San Francisco



International Airport, which consists of three large net elements with small slumped glass pieces suspended from the ceiling. Ms. Pontious stated that Ms. Echelman's work will encompass the Recomposure Area, located just past security check-in, and that the Airport is considering a work by Charles Sowers for the Gateroom Area.

Commissioner Lloyd asked about the signage that would accompany the work and Ms. Pontious explained that there would be an informational plaque that will most likely include more extensive descriptive text than past plaques installed at the Airport.

Commissioner Przyblyski expressed her enthusiasm about the way in which the design has been pulled back and clarified from earlier iterations. She stated that she is in support of Ms. Echelman extending her work into the Gateroom Area so that there is some continuity between the different areas of the Airport. Commissioner Garcia-Nakata also expressed her support for the revised design.

**Motion:** Motion to approve revised design proposal by Janet Echelman for Terminal Two at San Francisco International Airport.

**Moved:** Garcia-Nakata/Lloyd

#### 5. **San Francisco General Hospital**

Ms. Pontious provided an update on Rupert Garcia's conceptual design proposal for the lobby of San Francisco General Hospital. The work is a total environment, which includes colored glass walls and panels with images of flowers and abstract designs and a design of district maps on the floor. There was some discussion about the saturation of the color on the floor design, and Ms. Pontious explained that as the floor is terrazzo, it will not look as saturated as the color on the print-out.

Commissioner Garcia-Nakata stated that the design appears complex with many different components that do not seem integrated. She stated that the various parts of the design should appear as though they are works that belong to the same series. Commissioner Przyblyski stated that the color and texture of the glass panels is strongly executed, but does not find the floor design as compelling because the collage of maps is abstract and will probably not read as maps to visitors. She stated that the design of the lobby is an ambitious undertaking and the artist should work towards a more unified graphic design, which may not include the outline of the district maps. Commissioner Przyblyski asked if the artwork has to be extended onto the floor. Ms. Pontious stated that it did not, but the floor is a great opportunity because it can be viewed from the balcony above.

Ms. Pontious agreed to communicate Commissioners' suggestions to the artist. Ms. Manton suggested that the architects create a simulated fly-through in order to provide a more realistic experience of the work.

THIS MOTION HAS BEEN POSTPONED.

**Motion:** Motion to approve the revised conceptual design proposal by Rupert Garcia for the lobby of San Francisco General Hospital.

#### 6. **City Hall Commemorative Bust Guidelines**

Ms. Manton presented the final draft of the City Hall Commemorative Bust Guidelines, which has been reviewed by staff in its various drafts and includes an administrative fee for staff as well as a maintenance reserve. Mr. Cancel had one suggestion to change the flat fee amount of \$5,000

for the maintenance reserve for each new commemorative bust to a relative amount or percentage. Ms. Manton agreed to incorporate the suggestion into the guidelines.

THIS MOTION HAS BEEN REVISED.

**Motion:** Motion to approve the City Hall Commemorative Bust Guidelines pending modification of fee structure.

**Moved:** Garcia-Nakata, Lloyd

#### 7. **George Washington High School**

Public Art Program Associate Marcus Davies reported on the current condition of five New Deal-era artworks located at George Washington High School ("GWHS"). Mr. Davies explained that the GWHS Alumni Association is seeking the Arts Commission's endorsement of their fund-raising efforts for the conservation of the school's interior murals. Mr. Davies explained that because the last condition assessment of the artworks was done in 1994, he and Senior Registrar, Allison Cummings, had visited the school to document their current condition. Mr. Davies then showed images of the artworks highlighting areas of particular concern, such as cracking, staining and damage sustained during improper cleaning and repair following a fire in 1989. Of particular concern, he noted, is damage done by recent construction. This includes holes drilled through the face of the Victor Arnautoff mural in the school's lobby, areas of significant loss to the Lucien Labaudt mural in the library due to the application and removal of painter's tape, and the installation of sprinkler piping across the face of the Gordon Langdon mural in the second floor hallway. Mr. Davies then presented an image of the Sargent Johnson frieze located on the school's athletic field and addressed ongoing damage to the artwork due to poor water drainage. Upon Commissioner Przyblyski's inquiry, Mr. Davies confirmed that the murals are part of the Civic Art Collection, accessioned in 1935 and 1936. The Johnson frieze, he explained, is not a part of the collection, although the Arts Commission originally approved of the design on behalf of the School District.

Commissioners supported the motion to provide the Arts Commission's support of the Alumni Association's fund-raising efforts. Mr. Davies stated that Collections staff intends to guide and oversee any eventual conservation of the artworks. Mr. Cancel requested staff to draft a letter from himself to the Unified School District regarding the Arts Commission's stewardship of the artworks. Commissioner Przyblyski asked if there was an inventory of all the New Deal murals in San Francisco. Mr. Davies responded that independent surveys have been done and that Collections staff continues to research and document the WPA artworks in the Civic Collection. Commissioner Przyblyski expressed the significance of documenting and conserving the murals as they are part of the cultural patrimony of the City and suggested staff contact Gray Brechin, who is currently writing a book on New Deal works in California.

**Motion:** Motion to endorse the George Washington Alumni Association's fund-raising efforts for the conservation and restoration of George Washington High School's frescos.

**Moved:** Garcia-Nakata/Lloyd

#### 8. **San Francisco General Hospital**

Public Art Project Manager Jennifer Lovvorn presented a conceptual proposal by Tom Otterness for the Potrero Avenue Pedestrian Entry Plaza and Walkway at San Francisco General Hospital. The proposal is based on the shape of a heart, which is the logo of General Hospital. Ms. Lovvorn presented two proposals for the entry plaza sculpture and stated that the client preferred the sculpture with the human-like figures and a heart-shaped stuffed toy. The series of sculptures to be placed along the walkway consist of smaller heart-shaped figures in various poses and



situations, each ranging from one to two feet. She stated that the client was very enthusiastic about the proposals.

Mr. Cancel stated that he liked the combination of the human-like figures with the anthropomorphic heart in the larger entry-way sculpture and thought the smaller figures should be a combination of both types of figures, and possibly other types such as animals. Commissioner Przyblyski stated that the proposed works are warm, popular and lighthearted, and will attract people who are not just visitors or patients at General Hospital.

#### 9. **Academy of Sciences**

Ms. Manton reported on the project by Maya Lin, *What is Missing?*, to be installed at the Academy of Sciences, which is the artist's memorial to extinction and will be her last memorial. Ms. Manton stated that Ms. Lin has moved away from the concept of the video bench and is currently working on two alternate options. The first option consists of a videoscreen that looks like plexi-glass cutting boards that visitors can hold in their hands over the light projecting upwards from several projectors built into wooden benches. The retractable screens would be housed in the wooden benches and there would be enough available so that up to ten people could pull-out the screens to view the video projected from the benches. Ms. Manton explained that the work is symbolic of holding the life of the planet in one's hands. The work also includes a sound component with recordings of the sounds of extinct or endangered animals from Cornell University. Ms. Manton stated that the Academy has expressed some concern about the light source harming people's eyes as well as the maintenance of the retractable screens. The second proposal is a large cone-like sculpture made of either bronze or marine-grade stainless steel with wood paneling inside, which would also be placed on the East Terrace. The cone would become the icon for *What is Missing?* and the objective would be to draw people onto the terrace with the form. The interior of the cone would include a video with images of extinct animals and scrolling text. The sound of extinct and endangered animals would also be a component to the work. Ms. Manton stated that the Academy is also interested in repurposing an interior room for the display of the video work.

Commissioner Przyblyski reported that Ms. Lin has been focusing mainly on the second proposal. She stated that the cone is a very strong, physical form, which creates a dynamic relationship with the airiness of the wire landscape sculpture on the West Terrace. She also stated that an indoor work would function more as a gallery piece in a temporary exhibition room, and while it may be a project the artist would like to pursue with the Academy, it would not be the project managed by the Arts Commission.

Mr. Cancel asked about the placement of the cone and cautioned that the sound emanating from the cone could travel a long way. Commissioner Garcia-Nakata stated that the artist may want to strengthen the content of the video so it does not look so commercial or resemble a nature documentary. Commissioner Przyblyski also stated that while the sound is compelling, the text may be problematic as it can be quite didactic such as cautioning people not to eat sushi. She stated that the text would have to be relevant even twenty years from today. Ms. Manton stated that perhaps the video could be less of a central component of the work with the emphasis of the work on the sculptural form and sound.

#### 10. **Public Utilities Commission ("PUC") Funding**

Ms. Manton stated that PUC projects which generate art enrichment funding are placed in a reserve as PUC facilities are generally not located in areas that are accessible or visible to the public. She stated that the PUC art enrichment reserve has been used to fund the following projects: Louise Bourgeois's sculpture on the Embarcadero, Peter Richards' and Susan



Schwartzenberg's work at McLaren Park, John Melvin's design work at Lake Merced, the Patrick Dougherty installation on Civic Center Plaza, Tony Labat's temporary sculpture at Patricia's Green, Charles Sower's installation at the Randall Museum, and a portion of Wowhaus' permanent installation at Sunnyside Conservatory. Ms. Manton reported that she will present recommendations for projects using future expenditures at an upcoming meeting.

11. **New Business**

There was no new business to report.

12. **Old Business**

There was no old business to report.

13. **Adjournment**

The meeting was adjourned at 4:40 pm.

MC 3/25/2009

# STAFF REPORT

**DATE:** March 18, 2009

**TO:** Honorable Members of the Visual Arts Committee

**FROM:** Tonia Macneil

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**Project:** SOMA West Ancillary Projects

**Location:** McCoppin Street and the CalTrans parcels on Duboce Street between Otis/Mission and Valencia

**Budget:** \$50,000

In February, 2008, Regina Almaguer reported on plans for public art for the SOMA West Ancillary Project, describing possible public art opportunities:

1. A sculpture to be located in the planned McCoppin Gardens, the proposed new community garden at the end of McCoppin Street, either a sculpture by a Burning Man artists created from recycled bicycles that could reference the new bicycle lanes on Valencia Street, or a more traditional sculpture for the center of the gardens.
2. A partnership with Southern Exposure that would involve the community in the selection and installation of the artwork.

In the interim, Southern Exposure has moved out of the area and has not responded to our requests for involvement, and plans for the Cal-Trans parcels have been further developed, offering interesting possibilities for artwork in this area. A skatepark will be constructed in the Cal-Trans parcels, which will draw a well-organized community of skaters. The park designers and the Mayor's office are eager to include an artist on the design team of the entire Cal-Trans Parcels to provide an aesthetic vocabulary for the park. The client, which is the Department of Public Works (DPW), would include the approved art elements for the Cal-Trans parcels in the construction documents and fund their implementation.

Currently we propose two projects:

1. A free-standing sculpture to be located in the gardens. (Approximately \$30,000.)
2. Selection of an artist to work on the design team to develop an aesthetic overlay for the parcels as lighting plan for the parcels that would illuminate the freeway overpass columns. (Approximately \$20,000.)

The lighting plan might include:

- a. reostats to direct sunlight to the columns
- b. Uplighting to light the columns

- c. colored lenses and cutouts to project imagery
- d. reflective materials attached to the columns
- e. A plan for involvement of community youth in the creation of imagery for the cutouts.

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# STAFF REPORT

**DATE:** March 18, 2009

**TO:** Honorable Members of the Visual Arts Committee

**FROM:** Jill Manton

**RE:** Guidelines for the Placement of Commemorative Busts in City Hall

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## I. General

1. In accordance with San Francisco's City Charter Section 5.103, all gifts of artwork are subject to the review and approval of the Arts Commission and shall be consistent with the Arts Commission's Gift Policy Guidelines. ( to be attached)
2. The Arts Commission does not accept gifts of artwork with specified conditions.
3. The only gifts of artwork that will be considered for placement in City Hall are commemorative busts. Full figure sculptures will not be accepted.
4. The subject of the commemorative bust must have been either an elected official or an individual whose contributions to the history of the City are well documented and established.
5. The Arts Commission reserves the right to relocate or remove any bust or commemorative artwork at any time. The final decision regarding the placement of a commemorative bust will rest with the Arts Commission.
6. The Arts Commission shall consult with the Mayor's Office before finalizing any decision regarding the installation, relocation and/or removal of any commemorative bust.
7. An informational presentation of the proposed design and location for the commemorative bust will be made to the City Hall Preservation Advisory Commission by the project sponsor and the Arts Commission.
8. Any gift of a commemorative bust to the City must be accompanied by a maintenance reserve of \$5,000 as a condition of its acceptance.
9. The Arts Commission shall make its best effort to consult with or advise individuals and/or communities that may be associated with the subject of the bust to be relocated or removed.

## II. Process

1. Project sponsors or donors must first contact the Arts Commission to discuss their intent to donate a bust in honor of a particular individual. The proposal must be approved in concept by the Arts Commission before the sponsor proceeds with design of the work.

2. Arts Commission staff will work with the donor and Facilities Management staff to review and determine potential sites from the list of sites pre-approved by the Arts Commission and the City Hall Preservation Advisory Commission before the design for the commemorative bust is executed by the artist.
3. The Arts Commission must approve the design, scale and proposed materials to be used in the creation of the work.
4. The donor is required to make an informational presentation to the City Hall Preservation Advisory Commission regarding the design of the commemorative bust as well as its proposed placement within city Hall prior to fabricating the bust.
5. The project donor must submit engineering drawings that are signed and stamped by an engineer licensed in the state of California for the review and records of the Arts Commission and City Hall Facilities Management. The anticipated weight of the commemorative bust and pedestal must be approved for a specific site by the City Hall Facilities Management.

### III. Design, Scale and Materials

1. All proposed gifts of commemorative busts must be executed by artists of professional stature and expertise whose qualifications and past experience shall be reviewed and approved by the Arts Commission.
2. All commemorative busts must be of an appropriate scale and quality as determined by the Arts Commission and shall be life sized or slightly larger. Each commemorative bust shall be designed to include the head and shoulders of the person depicted. The approximate size of pedestal and bust shall be 75 inches in height; however the final scale of the artwork shall be determined in relation to the specific site in which it will be installed and subject to Arts Commission approval.
3. All commemorative busts shall consist of a stone pedestal and a bronze bust. The pedestal must be clad with stone on all sides. A plywood panel or felt backing at the rear of the pedestal is not acceptable.
4. Signage should be incorporated into the pedestal base and may not be applied to the adjacent wall surface. The artist must be credited either upon the pedestal or the bronze bust.
5. Installations must be designed to be safe, stable and secure without being bolted to the floor or walls of City Hall. The total weight of the proposed commemorative bust and pedestal must be reviewed and approved by the City Hall Building Engineer prior to final design approval.
6. Any commemorative bust installed in City Hall must use existing lighting for illumination. No additional lighting fixture will be installed nor will an existing lighting fixture be modified as a result of the installation.

### IV. Considerations for Site Selection

1. Public Access
2. Unobstructed visibility of artwork
3. Quality of natural and existing light

4. Office served by individual being commemorated
5. Prominence of site within architectural hierarchy of building
6. Use of the site for programs and special events
7. Architectural symmetry and balance consistent with the Beaux Arts architectural design of the building
8. Ability to ensure the safety and protection of the artwork
9. Historical context
10. Compliance with all ADA requirements

#### V. Fees

1. A flat fee of \$5,000 shall be required and paid to the Arts Commission as a future Maintenance Reserve for each new commemorative bust to provide funds for routine cleaning and conservation of the work subject to adjustment.
2. The Arts Commission shall receive a flat fee of \$1,000 for reasonable administrative expenses incurred in facilitating the review, acceptance and placement of the commemorative bust. If the Arts Commission is contracted by the private donor to manage the process of commissioning and installing the artwork, the Arts Commission shall negotiate an administrative fee for their full scope of services.

#### VI. Potential Sites

A careful review and evaluation of all possible sites for future placement of commemorative busts has been undertaken by the Arts Commission. The sites are documented and identified in an accompanying document and have been classified into a primary and secondary categories based upon comments from the City Hall Building Engineer, City Hall Facilities Management and the Events Department.





## Meeting Information

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[Visual\\_Arts\\_Committee](#)

Year: 2009 go

### **VISUAL ARTS COMMITTEE**

Wednesday, April 15, 2009

3:00 p.m.

25 Van Ness Avenue, Suite 70

**Meeting Cancelled**

GOVERNMENT  
DOCUMENTS DEPT

JUL - 6 2010

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PUBLIC LIBRARY





# San Francisco Arts Commission

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April 22, 2009 special meeting

## VISUAL ARTS COMMITTEE

Wednesday, April 22, 2009

3:00 p.m.

25 Van Ness Avenue, Suite 70

### Agenda

GOVERNMENT  
DOCUMENTS DEPT

APR 20 2009

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#### 1. Consent Calendar

1. Motion to approve honoraria payments to the following artists for the amount of \$400 each: Michelle Blade, Jason Jagel, Ray Potes, Clare Rojas, Deth P. Sun, Kelly Tunstall, and Marci Washington and \$1200 to Maya Hayuk for their participation in the exhibition Trace Elements at the SFAC Gallery from May 8, 2009 to July 3, 2009.

2. Motion to approve the removal of a portion of a mural entitled "History of the Sunset District" created in 1978 with lead artist Henry D. Sultan and the Sunset Mural Workshop and restored in 2003 with Precita Eyes Muralists under the direction of Jason Gilmore. The mural is located on the retaining wall on the north side of the West Sunset Playground at 3223 Ortega Street in San Francisco, and will be removed as part of the renovation to the Ortega Branch Library to increase security and decrease vandalism.

3. Motion to approve the following individuals as members of the Leland Avenue Streetscape Artist Selection Panel: Rene de Guzman, Senior Curator, Oakland Museum of California; Amy Trachtenberg, Artist; Marlene Tran, Community Representative; and Anne Seeman, Community Representative.

4. Motion to approve the following individuals as candidates for the Valencia Streetscape Artist Selection Panel: Kevin Chen, Program Director, Intersection for the Arts; Carolina Ponce De Leon, Director, Galeria De La Raza; Patricia Rodriguez, Gallery Manager, Mission Cultural Center; Alleluia Panis, Executive Director, Kularts; Susan Cervantes, Executive Director, Precita Eyes Mural Arts Center; Margie O'Driscoll, Executive Director, American Institute of Architects, San Francisco Chapter; and Kim Anno, Artist, Professor, Writer.

#### 2. San Francisco International Airport

*Susan Pontious*

Presentation of Clare Rojas' final design for her artwork for Boarding Area G and Charles Sowers' proposal for Terminal 2 of San Francisco International Airport. Update on projects by Janet Echelman, Kendall Buster and Norie Sato for the Airport.

**Motion:** Motion to approve Clare Rojas' final design for her artwork for Boarding Area G at San Francisco International Airport and approval to proceed with fabrication.

**Motion:** Motion to approve Charles Sowers' proposal for Terminal 2 of San Francisco International Airport.

#### 3. Laguna Honda Hospital

*Susan Pontious*

Staff Report

Presentation of Cliff Garten's mock-up for the sculptural handrail for Laguna Honda Hospital. Presentation of revised proposal by Suzanne Biaggi for Laguna Honda Hospital. Report on completion of Diane Andrews Hall's four glass mosaic artworks for Laguna Honda Hospital.

**Motion:** Motion to approve patina colors for Cliff Garten's sculptural handrail for Laguna Honda Hospital.

**Motion:** Motion to approve revised proposal by Suzanne Biaggi to integrate the design of the retaining wall encircling her site by cladding it in core-ten steel so that it appears as an intended sculptural element.

**Motion:** Motion to approve and accept the following four glass mosaic artworks - "Hermit Thrush 2," 39 ¾" x 40" x ¾"; "Goldfinch 5," 40" x 40" x ¾"; "Goldfinch with Zinnia 2," 40 1/3" x 39 7/8" x ¾"; "Morning Light 2," 47 ¼" x 47 ¼" x ¾" - 2009 by Diane Andrews Hall commissioned for Laguna Honda Hospital, into the Civic Art Collection.

#### 4. **Ortega Branch Library**

*Mary Chou*

Staff report

Presentation of the preliminary proposal by the artist team Wowhaus, recommended by the Ortega Branch Community Artist Selection Panel for creation of an artwork at the Ortega Branch Library.

**Motion:** Motion to approve the artist team Wowhaus and their proposal for the Ortega Branch Library, as recommended by the Ortega Branch Community Artist Selection Panel.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with the artist team Wowhaus in an amount not to exceed \$75,000 for the final design, fabrication, and transportation of an artwork for the Ortega Branch Library.

#### 5. **Temporary Plaza at 17th & Castro**

*Jennifer Lovvorn*

Staff Report

Presentation of a project associated with the temporary plaza at the intersection of Castro, Market and 17th Streets.

**Motion:** Motion to approve an honorarium payment to Christian Werthmann in the amount of \$9,500 to develop a design proposal and to address the feasibility and cost of implementing the Harvey Milk Memorial (also known as the "Pink Cloud") as a temporary project at the intersection of Castro, Market and 17th Streets.

#### 6. **Church & Duboce Muni Track and Streetscape Improvements**

*Jennifer Lovvorn*

Staff Report

Presentation of a project for the Church and Duboce Muni Track and Streetscape Improvements.

**Motion:** Motion to approve the following arts professionals as potential selection panelists for the Church & Duboce Muni Track and Streetscape Improvements Public Art Project: Joseph Becker or Jennifer Dunlop Fletcher, Assistant Curator, Architecture and Design, SFMOMA; Zac Frank, former Special Projects Director, Urban Art Program, NYC Department of Transportation, Division of Urban Art and Design; and Julio Morales, artist.

#### 7. **Hayes Valley Playground**

*Jennifer Lovvorn*

Staff Report

Presentation of a project with artist Laurel True for the Hayes Valley Playground.

**Motion:** Motion to approve Laurel True as the project artist for the Hayes Valley Playground project.

**8. Re-implementation of the Civic Art Collection Loan Program**

*Susan Pontious*

Staff report

Report on the re-implementation of the Intra-Office Loan Program, detailing administrative costs and staff time.

**Motion:** Motion to rescind Resolution No. 0913-04-192, which suspended the Civic Art Collection Loan Program in September 2004 as a result of budget cuts and the elimination of the Civic Art Collection Program Director.

**Motion:** Motion to implement the Civic Art Collection Loan Program, as described in the staff report, with the borrowing department assuming all costs associated with the loan.

**9. Chinese Recreation Center**

*Tonia Macneil*

Report on Chinese Recreation Center artist selection panel meeting of April 21, 2009. Presentation of selection panel recommendation of semi-finalists and alternate.

**Motion:** Motion to approve three finalists and one alternate for the Chinese Recreation Center public art project.

**10. California Academy of Sciences**

*Jill Manton*

Report on *What is Missing?* video project by Maya Lin for the California Academy of Sciences.

**Motion:** Motion to approve the final design of *What is Missing?* cone-shaped sculpture with audio and video components by Maya Lin to be permanently displayed in the East Terrace of the Academy of Sciences.

**11. Art on Market Street Program**

*Judy Moran*

Review of past artwork by artists to be invited to prepare proposals for consideration for the Art on Market Street 2009/10 Program.

**12. New Business**

Discuss scheduling for Wednesday, June 15, 2009 Visual Arts Committee Meeting - *Jill Manton*

Report on final agreement with MTA regarding Central Subway Art Enrichment - *Jill Manton*

Report on collaboration with DPW to launch new Arts Education and Mural Program - *Jill Manton*

Report on proposal to place Deborah Butterfield sculptures at the Embarcadero - *Jill Manton*

Report on departure of *Crouching Spider* by Louise Bourgeois from the Embarcadero - *Jill Manton*

**13. Old Business**

**14. Adjournment**

MC 4/17/09

**Notices**



Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102 during regular business hours. INFO: Mary Chou (415) 252-3215.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices. Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100 - 2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness, Suite 220, San Francisco, CA 94102 - telephone (415) 252-3100, fax (415) 252-3112 and <http://www.sfgov.org/ethics>.

#### KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby, Jr. by mail to Interim Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415 554 7724; by fax at 415 554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).

## STAFF REPORT

**DATE:** 4/16/09

**TO:** Honorable members of the Visual Arts Committee

**FROM:** Susan Pontious

**RE:** Approval of Modification of Suzanne Biaggi Sculpture Site Proposal

**Description of Artwork:** Suzanne Biaggi has designed a series of sculptures for "Courtyard J" at Laguna Honda Hospital, which is a courtyard specifically designed for Alzheimer's patients. The artwork consists of two basalt column sculptures in the major sculpture site, which is a 7'9" x 6'6" space defined by a semicircular curb off the main walkway (see site plan), and 3 smaller (27" x 20") basalt "marker" sculptures that occur along the walkway.

The sculptures in the primary site are surrounded with black pebbles. A dedicated sprinkler will fill the bowl of the smaller stone with water at regular intervals during the day. There are also 3 Agapanthus Africanus planted in the site to tie it to the planting in the surrounding bed.

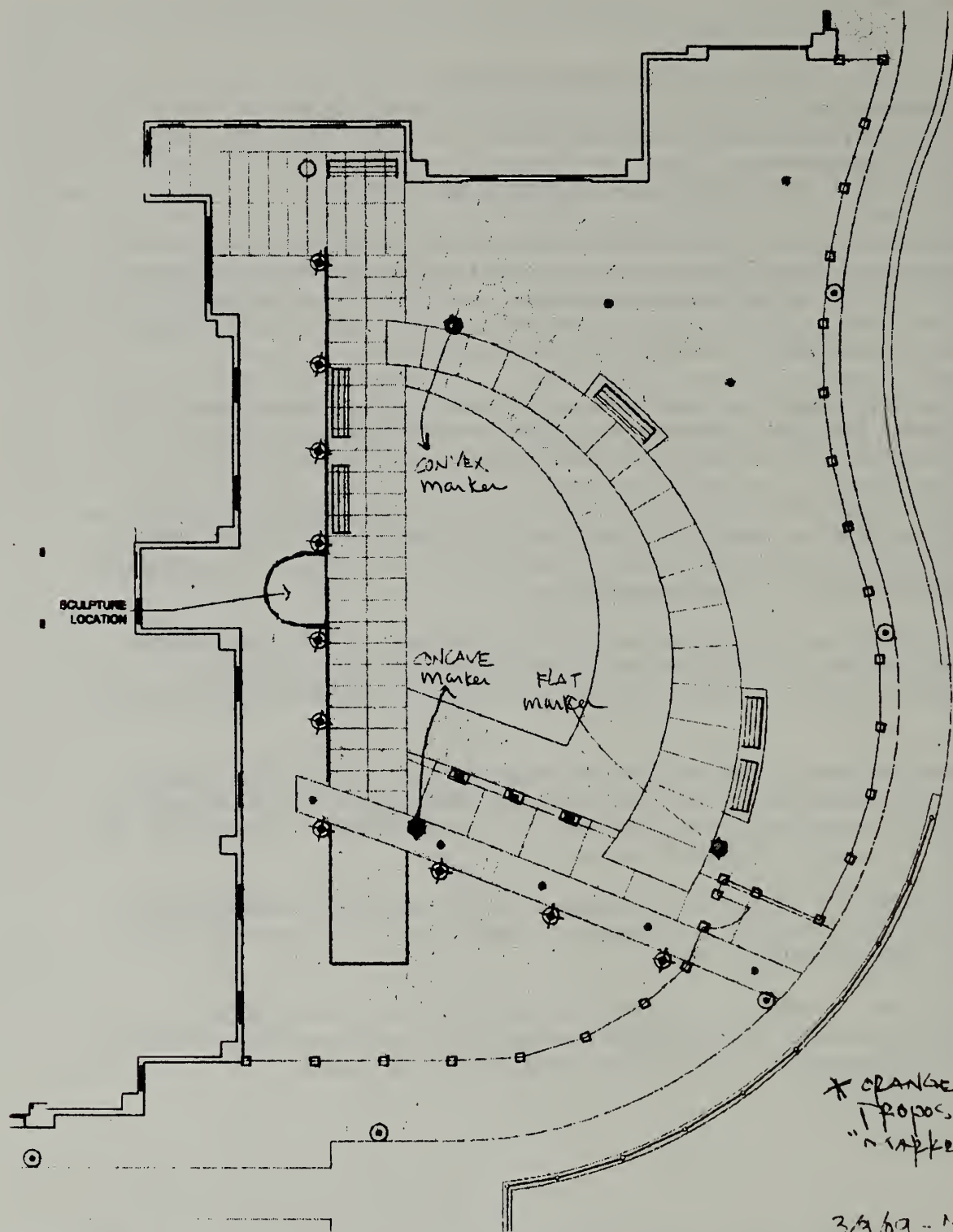
**Issue:** Suzanne developed her proposal in conjunction with the landscape architects in 2004. She understood the primary sculpture site to be reasonably flat. However, the actual site conditions have the grade sloping from the building to the sidewalk for water drainage, which necessitates a retaining wall that is 18" tall at the apex of her site.

Suzanne had the choice of either continuing the slope of the grade into her site, which would leave no more than 4" of the wall exposed, but would bury up to 1.5' of the back of her sculptures, or keeping the site level as per her original intent, and exposing the entire height of the wall.

**Proposed Solution:** Suzanne felt that the sloped site was really not acceptable relative to her design intent, but neither was an 18" concrete retaining wall. However, she felt if she could face the wall with core-ten steel, it would take on the look of a more intended sculptural element, and perhaps ultimately give the site more presence.

**Recommendation:** I strongly recommend approving this proposal to face the retaining wall in steel to mitigate the impact of the retaining wall. I believe it will result in preserving, and even enhancing the original design intent.

**Cost Increase:** At this time, I do not yet have a cost estimate for the proposed cladding. However, Suzanne has a remaining \$5,000 contingency in her contract, and I have a contingency of \$161,000 for the LHH projects which will cover the cost of the cladding.



\* ORANGE DOTS =  
"proposers"  
"marker" sites

3/9/09 - MARKER  
placement



**CHERYL BARTON**

45 MCCOPPIN STREET  
SAN FRANCISCO  
CALIFORNIA 94103  
TEL 415 551 0090  
FAX 415 551 0092  
CA LICENSE #3339

Landscape Architecture Urban Design

## Laguna Honda Hospital Courtyard 'F'

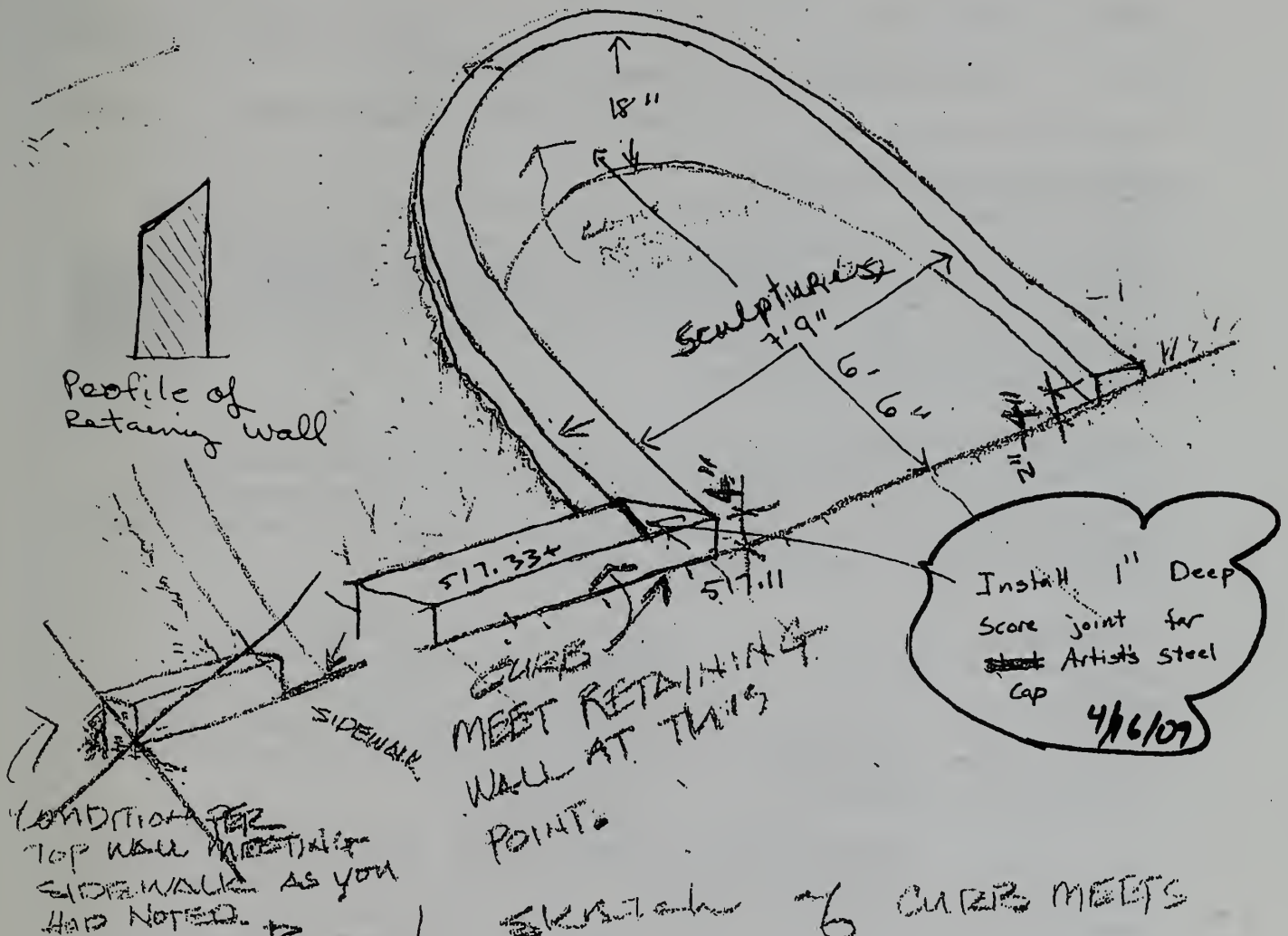
Scale: 1/16" = 1'-0"  
16 June 2004

*Richi*



# Retaining Wall Design

RFI  
5635R3



NASI

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SITE

RFI 5635R3

4/18/09

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RFI 5635R3 ASK-2

292

## **STAFF REPORT**

**DATE:** April 22, 2009  
**TO:** Honorable Members of the Visual Arts Committee  
**FROM:** Mary Chou  
**RE:** Final selection of artist for Ortega Branch Library

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### **Background and Selection Process**

The Arts Commission is working with Sunset residents and staff from the Branch Library Improvement Program, the Public Library, and the Bureau of Architecture to commission a public artwork for the new Ortega Branch Library. The Ortega Branch Community Artist Selection Panel selected three finalists to prepare artwork proposals for the new library. The artists' proposals were on view from March 10th to March 24th at Ortega Branch and on the Arts Commission website for public comment.

### **Final Selection of Wowhaus**

At the Selection Panel's final meeting on April 2nd, the panelists selected the artist team Wowhaus for the creation of the final work. Wowhaus's proposed artwork consisting of two mosaic fish fulfilled the community's wish to have a large, colorful artwork that would be visible from the street and that reflects the library's proximity to the ocean.

The proposal, based on the theme of abundance, includes two fish – a silver fish that is approximately 8 x 6 feet at the entryway to the library and an orange rockfish that is approximately 5 x 2 feet in the garden in the back of the library. The silver fish is symbolic of forage fish such as herring, grunion, and anchovies, which are largely unnoticed but crucial to the vitality of the ocean; the rockfish, which is a solitary fish, was a primary food source for the Ohlone who fished along the shores of San Francisco.

The sculptures will be fabricated with a steel armature and expanded steel lath that will hold the fiberglass reinforced exterior grade gypsum and the tile mosaics. The work will be sealed with an exterior grade sealer and graffiti proofer. Wowhaus will collaborate with Colette Crutcher on the fabrication of the sculptures. Colette Crutcher created the tile work along the steps at 16<sup>th</sup> and Moraga as well as the mosaic serpent in the minipark at 24<sup>th</sup> and York in the Mission.

The panelists agreed that they would prefer the orange rockfish sited in the back of the library to be moved to the front so that it would be more visible. As the artists during their interview stated that they are open to making adjustments to both the placement and scale of the fish, the Arts Commission will work with the artists, the architect, and the landscape architect Lizzy Hirsch, to determine the most appropriate site for the artworks. The artists also plan to have an educational component which may include explanatory text inside of the library or a field trip with students that coincides with the spawning of the grunions on Ocean Beach.

# STAFF REPORT

**DATE:** April 22, 2009

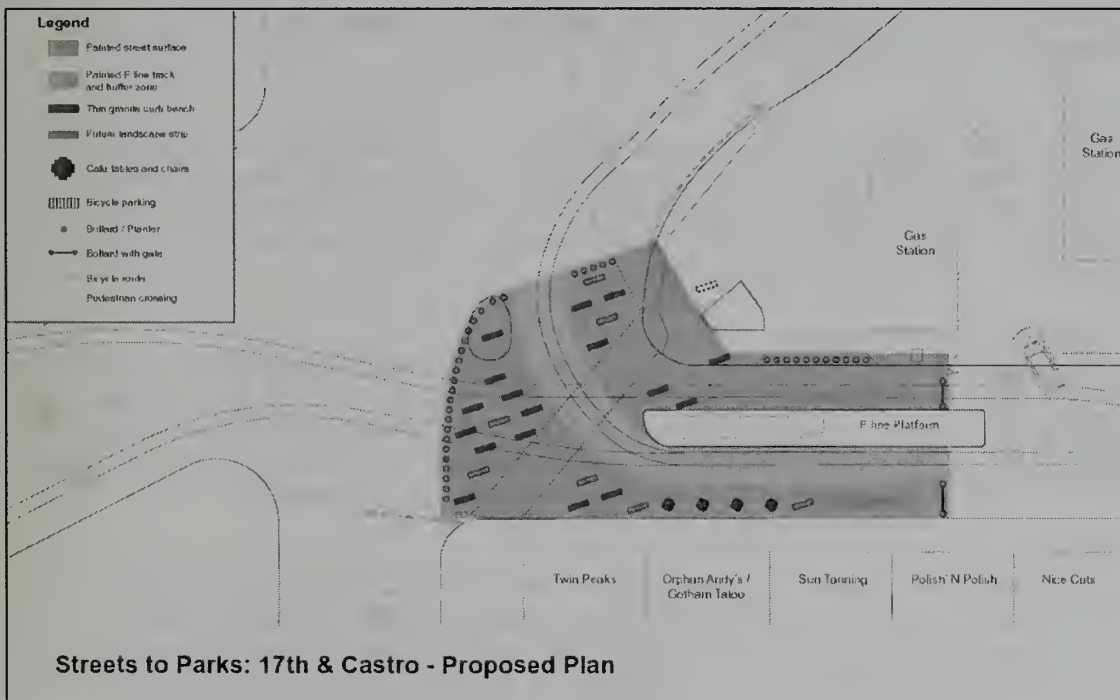
**TO:** Honorable Members of the Visual Arts Committee

**FROM:** Jennifer Lovvorn

**RE:** Temporary Plaza at 17th & Castro



## TEMPORARY PLAZA AT 17<sup>TH</sup> & CASTRO TEMPORARY PUBLIC ART PROJECT OUTLINE



### BACKGROUND

On October 23, 2008, the Planning Commission endorsed the *Upper Market Community Vision and Recommendations*, which contains a significant number of new development proposals generated through a series of community workshops led by Supervisor Dufty. One of the recommendations calls for the creation of a temporary plaza at 17<sup>th</sup> Street near Castro and Market. The City has engaged the firm Public Architecture to create a plan for the placement of temporary bollards, flexible seating and landscaping to create a "green"



and socially-engaged open space. The plaza will be closed to vehicles, but will allow the MUNI F-line to remain active and continue to board at the transit platform at the site. The plaza is scheduled to be implemented in June 2009.

### **ART OPPORTUNITIES**

Through the planning process public art has been highlighted as an essential component to help enliven the space. There is an interest in having the artwork be whimsical, active and/or theatrical. The implementation timeline for the temporary plaza poses a challenge for the Arts Commission to commission a project in a timely manner. However, the project stakeholders would welcome the inclusion of art at a later date and they see it as an opportunity have another celebration of the space and the community initiative.

### **HARVEY MILK MEMORIAL COMPETITION**

In 1999, the San Francisco Arts Commission conducted an "ideas competition" for a memorial to Harvey Milk at Harvey Milk Plaza at Castro and Market Streets. The competition engaged community stakeholders and other City departments and produced two winning entries: One by Heidi Sokolowsky and the other by Christian Werthmann. Funding was never identified to study the feasibility of either proposal and the projects were never initiated. As part of the recent process for the *Upper Market Community Vision and Recommendations*, Supervisor Dufty requested that Arts Commission staff research the winning proposals. The proposed concept by Christian Werthmann, featuring pink lighting of "man-made clouds" floating above the intersection of Castro and Market and concealing the tangle of catenary wires that characterize the intersection, has the potential to fulfill the call for an artwork which is "whimsical, active and theatrical" and could more easily be implemented as a temporary project.

### **FUNDING**

Funding for this temporary art project would come from the Public Utilities Commission's Art Enrichment Funds. The temporary plaza at 17<sup>th</sup> and Castro is the first "Streets to Parks" project which will provide additional open space for San Francisco residents and visitors and ties into the Public Utilities Commission's desire for the artwork commissioned with their funds to have an environmental component.

### **ARTIST SELECTION PROCESS**

The Harvey Milk Memorial Competition was an open competition conducted with substantial public input involving community stakeholders and approved by the Arts Commission. Arts Commission staff believes it is appropriate to give priority consideration to the idea of implementing one of the winning proposals from the Harvey Milk Memorial Competition as a temporary project in conjunction with the temporary plaza on 17<sup>th</sup> Street.

### **NEXT STEPS**

Arts Commission staff requests authorization to provide an honorarium to Christian Werthmann in the amount of \$9,500 to develop a design proposal and to address the feasibility and cost of implementing the Harvey Milk Memorial (also known as the "Pink Cloud") as a temporary project at the intersection of Castro, Market and 17th Streets.

In early to mid-May a public meeting will be convened with Castro, Eureka Valley and Upper Market area community stakeholders to present the recommendation.

### **TIMELINE**

VAC approval of honorarium for design proposal  
Community Stakeholder Meeting  
Temporary Plaza installed/implemented

April 15, 2009  
Early to mid-May 2009  
June 2009

Presentation of art proposal to VAC  
Artist under contract  
Artist project implemented  
Temporary Plaza disbanded

June 17, 2009  
July 2009  
Dates TBD  
No end date has been set

**FURTHER INFORMATION**

Contact Jennifer Lovvorn, Public Art Project Manager at (415)252-4637 or by email at [Jennifer.lovvorn@sfgov.org](mailto:Jennifer.lovvorn@sfgov.org).

## STAFF REPORT

**DATE:** April 22, 2009

**TO:** Honorable Members of the Visual Arts Committee

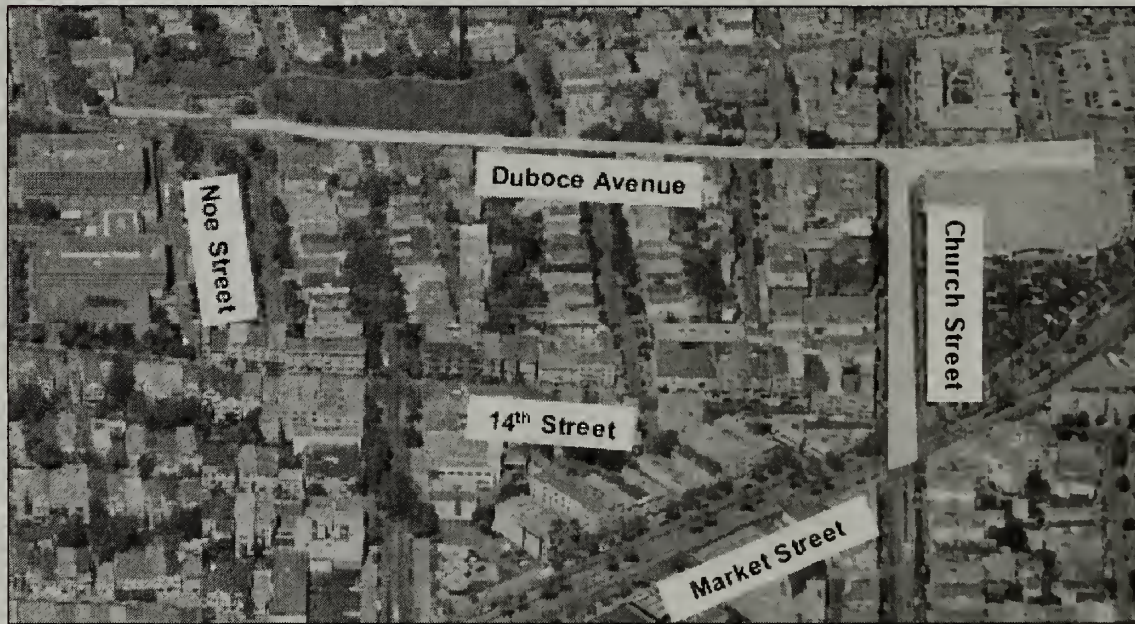
**FROM:** Jennifer Lovvorn

**RE:** Church & Duboce Muni Track and Streetscape Improvements

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### CHURCH & DUBOCE MUNI TRACK AND STREETScape IMPROVEMENTS PUBLIC ART PROJECT OUTLINE



Church & Duboce Track Improvement Project Area

#### BACKGROUND

In early 2010, the San Francisco Municipal Transportation Agency (SFMTA) will begin construction on the Church & Duboce Track Improvement project, which is a required system upgrade to replace the SFMTA Muni track along Duboce Avenue from Noe Street to Church Street and along Church Street between Duboce Avenue and Market Street. The project will improve the Muni track systems and enhance various elements of the streetscape including: updating roadway signage; replacing poles and streetlights along Duboce Avenue; replacing underground and overhead cables that support the automatic train control system; and upgrading and expanding the boarding islands. A proposal for additional streetscape improvements, including public art, at this site was included in the



Upper Market Community Vision and Recommendations (endorsed by the Planning Commission on October 23, 2008).

### **ART OPPORTUNITIES**

The neighborhood association, Duboce Triangle Neighborhood Association and the Castro/Upper Market Community Benefits District have requested the inclusion of public art at the site to help create a "sense of place" at the intersection of Church Street and Duboce Avenue. There may be opportunities for an artist to work as part of the design team with the landscape architects at the Department of Public Works to provide conceptual designs for treatments that would visually enhance the entire site. There was also a specific interest by the stakeholders in functional art and sculptural seating to be installed near the new upgraded Muni transit island on Duboce Avenue and near an existing bus shelter on Church Street next to Safeway. Installation of companion artworks at both locations would help visually unify this busy transit node.

### **FUNDING**

Due to funding restrictions, art enrichment funds will not be generated by SFMTA's Church & Duboce Track Improvement Project. However, there are art enrichment funds in the amount of \$57,300 generated by the Geneva Historic Car Enclosure Project (Muni), which may be pooled and allocated to this site. In addition, the Public Utilities Commission has given preliminary approval to provide matching funds in the amount of \$57,300 to establish an overall public art project budget of \$114,600 for this site. This budget amount would yield an artist contract amount of \$80,082 for design, fabrication, transportation and installation of the work, after administrative and project support fees, competition costs and a maintenance reserve are deducted.

### **SELECTION PANEL**

The artist selection panel shall include an Art Commissioner, a representative from SFMTA/DPW, two community representatives (nominated by the Duboce Triangle Neighborhood Association and the Castro/Upper Market Community Benefit District), and up to three arts professionals (pending approval by the Arts Commission): Joseph Becker or Jennifer Dunlop Fletcher, Assistant Curator, Architecture and Design, SFMOMA; Zac Frank, former Special Projects Director, Urban Art Program, NYC Department of Transportation, Division of Urban Art and Design; and Julio Morales, artist.

### **ARTIST SELECTION PROCESS**

SFAC staff shall present to the artist selection panel the qualifications of approximately 15 to 20 artists with experience creating work in media appropriate for the site from the 2009 Bay Area Artists Registry. After considering the artists' qualifications, the selection panel shall identify three finalists (and one alternate) who shall be invited to develop conceptual proposals after attending an orientation meeting with the project team and neighborhood residents. Each finalist shall be paid an honorarium of \$500 for development of a conceptual design.

The proposals shall be displayed in the community for written public comment prior to the final selection panel meeting.

The Artist Selection Panel shall reconvene to consider the finalists' concepts in an interview format along with any community input and shall select one artist and an alternate for recommendation to the Arts Commission.

### **TIMELINE**

Community Panelists Nominated

Late April 2009

Selection Panel Meeting #1 (Select Finalists)	Early to mid-May 2009
VAC Approval of Finalists	May 20, 2009
Finalist Orientation/Community Meeting	Week of May 25, 2009
Display of Proposals at a location near project site	two weeks in July 2009
Selection Panel Meeting #2 (Review Proposals)	Early August 2009
VAC Approval of Project Artist	August 19, 2009
Artist under contract	September 2009
SFMTA/DPW Design Complete	January 2010
Construction commences	June 2010
Construction & artwork installation complete	June 2011

**FURTHER INFORMATION**

Contact Jennifer Lovvorn, Public Art Project Manager at (415)252-4637 or by email at [jennifer.lovvorn@sfgov.org](mailto:jennifer.lovvorn@sfgov.org).

## STAFF REPORT

**DATE:** April 22, 2009

**TO:** Honorable Members of the Visual Arts Committee

**FROM:** Jennifer Lovvorn

**RE:** Hayes Valley Playground

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### HAYES VALLEY PLAYGROUND PUBLIC ART PROJECT OUTLINE



Site plan for new Hayes Valley Playground

### BACKGROUND

As reported by Public Art Program Director Jill Manton to the Visual Arts Committee on November 19, 2008, there is a public art project opportunity at Hayes Valley Playground, a centrally located neighborhood park at the corner of Hayes and Buchanan Streets, which is being revitalized with approximately one third of the funds for design and construction raised privately by the Trust for Public Land (TPL). At that meeting, Ms. Manton reported that the landscape architect recommended two artists – Laurel True and Eric Powell – to create a public artwork for the site. Ms. Manton recommended that the Commission



consider the direct selection of an artist, provided there was community support, as opposed to a full blown competition because of limited administrative funds. Commissioners supported the notion of commissioning artist Laurel True to create an artwork for Hayes Valley Playground, noting that a mosaic artist would be an appropriate and sensible choice. Ms. Manton explained that Laurel True has a relationship with that community and works closely with youth. The goal was established to commission artwork that enhances the playground without taking up too much space.

#### **FUNDING**

The Art Enrichment budget from the Department of Recreation and Parks for the Hayes Valley Playground would yield an artist contract amount of \$20,000.

#### **EVIDENCE OF COMMUNITY SUPPORT**

Community Partners United, a collaboration of community organizations including the Hayes Valley Neighborhood Association, Lower Haight Neighborhood Organization, and the Western Addition Community Response Network among others, has written a letter of support for the selection of Laurel True as the project artist for the Hayes Valley Playground.

#### **NEXT STEPS**

Arts Commission staff requests approval of the selection of Laurel True as the project artist for the Hayes Valley Playground.

Once the artist selection is approved, the artist will be placed under contract to commence with design and implementation of artwork for the site.

#### **TIMELINE** (*Subject to Change*)

VAC approval of project artist	April 15, 2009
Artist under contract	June 2009
Architectural design complete (Construction Documents)	June 2009
Construction commences	September 2009
Construction complete	August 2010

#### **FURTHER INFORMATION**

Contact Jennifer Lovvorn, Public Art Project Manager at (415)252-4637 or by email at [jennifer.lovvorn@sfgov.org](mailto:jennifer.lovvorn@sfgov.org).

April 15, 2008

### **Civic Art Collection Staff Report**

To: Honorable Members of the Visual arts Committee  
From: Allison Cummings  
Re: Re-implementation of the Civic Art Collection Loan Program

At the request of the Director of Cultural Affairs and the Executive Committee, collections staff have prepared a report on the re-implementation of the intra-departmental office loan program.

This report includes an analysis of the costs (both administrative and real) of re-instating the program, as well as the potential impact on staff time. Attached is a table outlining the steps involved in processing a single loan (using as an example a standard work on paper, 24 x 18 in.), as well as the associated staff time and costs. Also attached is a copy of a sample Loan Agreement Form which includes the terms of loan. Departments interested in borrowing artwork will be provided with a pre-approved list of available artwork from which they can make a selection and a request form detailing our loan policies.

All costs associated with the loan will be born by the borrowing department and will be billed at the beginning of the loan process. This includes administrative fees for staff time in addition to the cost of framing, transporting, and installing the artwork. The borrower is also responsible for paying upfront the costs associated with returning the object at the end of the loan. A fee will be charged should the borrower wish to relocate the artwork during the two year loan period and/or wish to renew the loan when the loan period expires. These fees will cover the cost of loan administration.

All fees and requirements associated with the loan will be detailed in the loan agreement provided at the implementation of the loan request.

The collections department currently receives an estimated 2 new loan requests per month. At this rate, we could project approximately 24 new loan requests a year. The attached table estimates that each loan would cost **\$3,820.08** over it's duration, including renewal and re-location fees. The annual cost of maintaining the Civic Art Collection Loan Program for 1 year would therefore be **\$91,681.92** – the equivalent of 1 FTE Senior Registrar. However, if departments are required to pay for these services, we can anticipate that far fewer requests will be made, and that these will represent a more serious commitment to the long term display of the artwork requested.

Application of new policies to pre-existing loans is still being evaluated. There are currently **754** objects listed as on loan to **183** different city agencies and offices.

CIVIC ART COLLECTION LOAN PROGRAM COSTS

Life Span of a Loaned Artwork: Sample Artwork – work on paper, 24 x 18 in.  
 Admin time figured at Senior Registrar rate x 2.5 (\$86.62)  
 Assuming cross-town transport and art handling assistance  
 Costs will vary tremendously depending on size and type of artwork.

Action Item	Time Allocated	Expense
<b>Initial Request</b> Verify request (get in writing, e-mail etc.) collect general information regarding venue, preferences regarding size and type of work they are interested in. Revise and send over list of available works.	1 Hour	Admin = \$86.62
<b>Artwork Selection</b> Verify availability and dimensions. Conduct initial condition assessment.	1 Hour	Admin = \$86.62
<b>Estimates</b> Prepare estimates for conservation (if necessary), framing, transportation, installation, and admin fees.	3 Hours	Admin = \$259.86 COSTS: Framing = \$200 Transportation = \$100 Installation = \$150
<b>Confirm Loan</b> Set timeline with borrower, create paperwork, generate loan record in Embark, schedule vendors, prepare fund transfer. Visit installation site.	8 Hours	Admin = \$692.96
<b>Installation</b> Complete loan forms and receipts. Oversee installation.	5 Hours	Admin = \$433.10
<b>Return of Artwork</b> Confirm availability of appropriate storage space; prepare estimates for de-installation and transportation. Oversee return of artwork. Complete condition report and administer conservation if necessary. Pack artwork for safe storage. Make location changes in Embark and close out loan file documentation.	8 Hours	Admin = \$692.96 COSTS: De-installation = \$150 Transportation = \$100 Materials = \$25
<b>TOTALS PER LIFE OF SINGLE LOAN</b>	<b>26 Hours Staff Time</b>	<b>Administrative Costs = \$2,252.12</b> <b>Physical Costs = \$725.00</b> <b>TOTAL = \$2,977.12</b>

<b>FUTURE CHARGE</b> <b>Renewal and Condition Check</b> (should borrower decide to renew loan) Contact borrower, conduct site visit and re-issue loan agreement every 2 years.	4 Hours	Admin = \$346.48
<b>FUTURE CHARGE</b> <b>Relocation of Artwork</b> (should borrower change office or transfer loan to another employee) Reissue loan agreement, prepare estimate for technician assistance, oversee re-location. Complete fund transfer.	5 Hours	Admin = \$433.10 COSTS: Installation = \$150
<b>TOTALS PER FUTURE CHARGES</b>	<b>9 Hours Staff Time</b>	<b>Administrative Costs = \$779.58</b> <b>Physical Costs = \$150.00</b> <b>TOTAL = \$929.58</b>





# SAN FRANCISCO ARTS COMMISSION

JACIN NEWSOM  
MAYOR

LUIS R. GARCIA  
DIRECTOR OF  
CULTURAL AFFAIRS

## PROGRAMS

CIVIC ART COLLECTION  
CIVIC DESIGN REVIEW  
COMMUNITY ARTS  
& EDUCATION  
CULTURAL ECHITY GRANTS  
PERFORMING ARTS  
PUBLIC ART  
STREET ARTISTS LICENSES

ARTS COMMISSION GALLERY  
401 VAN NESS AVENUE  
415.554.6080

WWW.SFARTS.COMMISSION.ORG

ARTS.COMMISSION@SFGOV.ORG

**DRAFT  
COPY**

## Civic Art Collection LOAN AGREEMENT

**Intra-Office Loan Program**  
**Loan Initiated:**  
**Loan Expires:**

### BORROWER

Borrowing Agency

Director

Authorized Representative

Department

Address

Telephone

Fax

E-mail

### WORK OF ART

Accession Number 1981.2

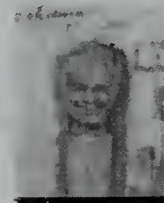
Artist **Robert Arneson**

Title / Date **Portrait of George (Proposal) 1981**

Medium/Support paste, graphite, watercolor on paper

Dimensions 44 1/2 in. x 27 3/4 in.

Credit Line Purchased by the San Francisco Art Commission  
for the Moscone Center



### MATting & FRAMING

The San Francisco Arts Commission will decide whether a work of art requires framing or other protective physical measures. Costs for such arrangements will be born by the borrower.

Is the work: ☐ framed? ☐ matted?  
Is it glazed with: ☐ glass? ☐ plexiglas?  
Security hardware: ☐ yes? ☐ no?

**SIGNATURE** In signing this agreement, the borrower and any representative affirms that he/she has read, understands, and accepts the conditions of the loan as stated in the Loan Agreement provided at the initiation of the loan period, and that he/she is fully authorized to receive the above artwork[s] on behalf of the borrowing agency. Borrower, please read and initial the terms and conditions on the second page of this document.



CITY AND COUNTY OF  
SAN FRANCISCO

[Type borrower's name and department here.]  
Borrower or authorized agent

Date

Allison Cummings, Senior Registrar, Civic Art Collection  
Lender or authorized agent

Date

## San Francisco Arts Commission Terms and Conditions of Loan

The term "work of art" applies to paintings, murals, stained glass, ceramics, statues, bas relief, sculpture, monuments, and any other structures of either a permanent or temporary nature intended for ornament or commemoration.

The authority of the Arts Commission concerning works of art is described in Section 3.601 of the City Charter and Section 1.16 of the Administrative Code.

1. The period of the loan will be two years in duration from the outgoing date as recorded on the Loan Agreement. Two months prior to expiration of the loan, the borrower will contact the Arts Commission in order to make arrangements for the renewal of the loan or return of the borrowed work(s) of art.
2. The Arts Commission reserves the right to recall any object(s) with sufficient notice to the borrower for its own purposes. Upon routine inventories and inspections, should the Arts Commission determine that an object has been damaged or mistreated, the Arts Commission reserves the right to remove it without notice.
3. The Borrower will exercise care in respect to works of art loaned by the Arts Commission. All framed art works are to be mounted with security hardware, at the Borrower's expense. If an object or its frame is damaged, the Borrower agrees to notify the Arts Commission Civic Art Collection Senior Registrar (252-2559) **IMMEDIATELY**. The Borrower agrees to accept fiscal responsibility for repairs if damage is caused by the borrower's negligence. The Borrower, however, will not be responsible for loss or damage caused by normal and reasonable wear, including gradual deterioration, vermin, or inherent vice.
4. The Borrower is responsible for all costs associated with the loan. Please see attached Appendix A for itemized costs associated with this particular loan. Costs include but are not limited to, framing of artwork(s), the transportation of the loan(s) to and from the Arts Commission, the installation of all artwork, and administrative costs for Arts Commission staff time. The Borrower is also responsible for the costs associated with the return of artwork(s) at the termination of the loan period. Arts Commission staff will direct the transport, handling, and proper display of the art work. Only staff and contractors of the Arts Commission are authorized to handle, install, and relocate loaned works of art.
5. The Borrower agrees to notify the Arts Commission Civic Art Collection Senior Registrar (252-2559) **IMMEDIATELY** if any work is to be relocated, or if the individual representing a borrowing agency either leaves employment with the City, or transfers to another department. In such a case, the loan(s) must either be returned, or responsibility assumed by another City employee. Such transfers must be pre-approved and conducted by the Arts Commission.
6. Signature of the Loan Agreement constitutes acceptance of all Terms of Agreement listed on this page.

## Meeting Information

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Visual\_Arts\_Committee

Year: 2009    go

### VISUAL ARTS COMMITTEE

Wednesday, April 22, 2009  
3:00 p.m.  
25 Van Ness Avenue, Suite 70

#### Minutes

#### Commissioners Present:

Lorraine García-Nakata, P.J. Johnston, Alexander Lloyd  
Alberto Jeanette Przybyski, Dele Wiley

#### Staff Present:

Luis Cancel, Mary Chou, Allison Cummings, Marcus Davies, Tonia Macneil, Jill Manton, Judy Moran, Susan Pontious

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:11 p.m.

#### 1. Consent Calendar

1. Motion to approve honoraria payments to the following artists for the amount of \$400 each: Michelle Blade, Jason Jagel, Ray Pates, Clare Rojas, Deth P. Sun, Kelly Tanstall, and Marc Washington and \$1200 to Maya Hayuk for their participation in the exhibition Trace Elements at the SFAC Gallery from May 8, 2009 to July 3, 2009.

2. Motion to approve the removal of a portion of a mural entitled "History of the Sunset District" created in 1978 with lead artist Henry D. Sulba and the Sunset Mural Workshop and restored in 2003 with Precita Eyes Muralists under the direction of Jason Gilmore. The mural is located on the retaining wall on the north side of the West Sunset Playground at 3223 Ortega Street in San Francisco, and will be removed as part of the renovation to the Ortega Branch Library to increase security and decrease vandalism.

3. Motion to approve the following individuals as members of the Leland Avenue Streetscape Artist Selection Panel: Rene de Guzman, Senior Curator, Oakland Museum of California; Amy Twakhtenberg, Artist; Marlene Trim, Community Representative; and Anne Seeman, Community Representative.

4. Motion to approve the following individuals as candidates for the Valencia Streetscape Artist Selection Panel: Kevin Chen, Program Director, Intersection for the Arts; Camilla Ponce De Leon, Director, Gabriela De La Raza; Patricia Rodriguez, Gallery Manager, Mission Cultural Center; Alleluia Paris, Executive Director, Kulaarts; Susan Cervantes, Executive Director, Precita Eyes Mural Arts Center; Margie O'Driscoll, Executive Director, American Institute of Architects, San Francisco Chapter; and Kim Anno, Artist, Professor, Writer.

Motion: Motion to adopt the consent calendar items.

Moved: García-Nakata/Lloyd

#### 2. San Francisco International Airport ("SFO")

Public Art Deputy Director Susan Pontious presented Clare Rojas' final design for her artwork for Boarding Area G at SFO, which includes a molding from which the painting will be hung. Ms. Pontious explained that the artist is influenced by folk art and Shaker art and the crown molding and picture-hanging rail follows the traditional method of how artworks were hung during the Shaker period. Ms. Pontious explained that the artist wanted to give the artwork more of a homey feeling in the space of the airport. She stated that the work will be printed on wooden panels, sixteen in total, each four by five feet, and the artist plans to apply silver leaf to the moon. Commissioners supported the revised artwork design.

Ms. Pontious stated that the motion to approve Charles Sowers' proposal for Terminal 2 is postponed.

Ms. Pontious provided an update on Norie Sato's artwork for Terminal 2 of SFO. She stated that Ms. Sato recently returned from a visit with the glass manufacturers in Germany and is working to determine the size of the piece in her artwork, which should begin to dissolve when seen at a distance of 100 feet or less. Ms. Pontious reported that on April 21th the artists will test the size of the piece on a HD screen at the airport which will allow the artist to see how the work appears at a distance. She stated that Visual Arts and Civic Design Commissioners are invited to this meeting. Ms. Manton explained that this is a critical point in the design of the artwork, and Ms. Sato's project will be the first artwork commissioned by SFAC that will be located on the exterior of the airport building. Ms. Pontious reported that full-scale panels will be tested onsite before the entire artwork is installed.

Motion: Motion to approve Clare Rojas' final design for her artwork for Boarding Area G at San Francisco International Airport and approval to proceed with fabrication.

Moved: García-Nakata/Lloyd

THIS MOTION WAS POSTPONED.

Motion: Motion to approve Charles Sowers' proposal for Terminal 2 of San Francisco International Airport.

#### 3. Laguna Honda Hospital

Ms. Pontious presented Cliff Garten's mock-up for the sculptural handrail for Laguna Honda Hospital. She explained that the handrail consists of four unique design modules that will be placed along the main hallway of the hospital where many services are located. Ms. Pontious stated that Lewis & Sobel's sixteen tapestries will also be hung along the same corridor and the two works look beautiful together. She reported that Kevin Jensen, the Disability Access Coordinator for San Francisco's Department of Public Works ("DPW") reviewed the design and determined that the handrail, which has a curvaceous form, has to be at some point, exactly one and a half inches from the wall. Ms. Pontious explained that Mr. Garten will attach a strip along the backside of the handrail to meet ADA requirements. She clarified that the motion related to Cliff Garten's artwork is to approve just the patina sample, not the final mock-up. Ms. Pontious also stated that as people use the handrail, the bronze will become shinier.

Ms. Pontious presented the revised proposal by Suzanne Biaggi for her artwork in Courtyard F of Laguna Honda Hospital. She presented a model of her work which will consist of a curved basalt sculpture that fills up with water. She stated that as the courtyard serves as a wander garden for patients with Alzheimer, the artist wants the work to be approachable and touchable. Ms. Pontious stated that the challenge of the site is that it is not flat and a retaining wall has to be built to accommodate the sculpture. She explained that the artist would like the surface of the retaining wall to be corten-steel so that the wall looks like part of the artwork. Ms. Pontious stated that while the retaining wall will increase the cost of the artwork, the additional costs will be covered by the contingency.

Ms. Pontious reported on the completion of Diane Andrews Hall's four glass mosaic artworks for Laguna Honda Hospital. She stated that these works were originally paintings transformed into glass mosaic. Commissioners expressed their enthusiasm about the final work.

Motion: Motion to approve patina colors for Cliff Garten's sculptural handrail for Laguna Honda Hospital.

Moved: García-Nakata/Lloyd

Motion: Motion to approve revised proposal by Suzanne Biaggi to integrate the design of the retaining wall encircling her site by cladding it in corten-steel so that it appears as an intended sculptural element.

Moved: García-Nakata/Lloyd

Motion: Motion to approve and accept the following four glass mosaic artworks: "Hermit Thrush 2," 39 3/4" x 40" x 3/4"; "Goldfinch 2," 40" x 40" x 3/4"; "Goldfinch with Zinnia 2," 40 1/4" x 39 7/8" x 3/4"; "Morning Light 2," 47 1/4" x 47 1/4" x 3/4" - 2009 by Diane Andrews Hall commissioned for Laguna Honda Hospital, into the Civic Art Collection.

Moved: Lloyd/García-Nakata

#### 4. Ortega Branch Library

Public Art Program Associate Mary Chou presented the preliminary proposal by the artist team Wowhaus, recommended by the Ortega Branch Community Artist Selection Panel for creation of an artwork at the Ortega Branch Library. She stated that the proposal consists of two mosaic fish, one located in the front of the new library, and one located in the back of the library in the viewing garden. She stated that the panel was united in their desire to move the rockfish sited in the back viewing garden to the front of the library so that the sculpture does not block the views of the ocean and the work is more visible to library patrons. Commissioners supported the placement of the rockfish at the front of the library.

Branch Library Improvement Program Administrator Mindy Linetzky expressed her support for the community involvement in the artist selection process for the branch libraries.

Motion: Motion to approve the artist team Wowhaus and their proposal for the Ortega Branch Library, as recommended by the Ortega Branch Community Artist Selection Panel.

Moved: Lloyd/García-Nakata

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with the artist team Wowhaus in an amount not to exceed \$75,000 for the final design, fabrication, and transportation of an artwork for the Ortega Branch Library.

Moved: Lloyd/García-Nakata

GOVERNMENT  
DOCUMENTS DEPT

JUL - 6 2010

SAN FRANCISCO  
PUBLIC LIBRARY



5. **Temporary Plaza at 17th & Castro**

Public Art Project Manager Jennifer Lovvorn presented a temporary public art opportunity to occur in conjunction with the temporary plaza to be located at 17th Street near the intersection of Castro and Market Streets. She stated that the community is interested in including public art at or near the plaza that is active, theatrical and whimsical. Ms. Lovvorn explained that Supervisor Duffy asked the Arts Commission to research the two winning proposals from the Harvey Milk Memorial competition held in 2004 to see if there might be an element from one of those that could be implemented now. Staff reviewed the proposals and determined that the Christian Werthmann + LOMA's proposal reflected the desired themes, and staff would like to further investigate the proposal's feasibility. The proposal features a floating body of mist illuminated by colored light hovering above the intersection of Market and Castro. If approved by the Commission, Ms. Lovvorn stated that Mr. Werthmann would develop a design proposal with a feasibility report and cost estimate. She stated that due to the temporary plaza's timeline it would be impossible to have a public art installation implemented to coincide with the opening celebration. However, the project stakeholders would welcome the inclusion of art at a later date and they see it as an opportunity have another celebration of the space and the community initiative. Ms. Lovvorn stated that there is no specified time period for the temporary plaza; if the plaza is successful, the City might consider making it permanent.

Because the Harvey Milk Memorial competition happened so many years ago, Commissioner Johnston directed staff to consult with the community to ensure that there would be support for the project prior to engaging Mr. Werthmann in a design agreement to conduct a feasibility study. Public Art Program Director Jill Manton stated that many Castro and Upper Market area stakeholders and community members, as well as nationally recognized architects and curators, were involved in the 2004 competition. The panel that selected the winning proposals included: CAPA president Joe Curtin; architect Elizabeth Diller, Diller + Scofidio; and Aaron Betsky, Curator of Architecture, Design and Digital Projects at the San Francisco Museum of Modern Art. She also stated that the proposals were on public view for a period of time and the winning proposals were honored at a ceremony at the San Francisco Veterans Building's Green Room.

Commissioners stated that while the proposal is dramatic in concept and worth a feasibility study since it was one of the winning proposals from a previous competition, they are concerned about the feasibility of the project, especially whether the mist could be formed into clouds that would hover over the intersection given the wind. Ms. Manton stated that Diller + Scofidio created a similar work for the Swiss Expo.02 in which they constructed a pavilion masked by a cloud of mist hovering over Lake Neuchâtel in Switzerland. Ms. Lovvorn stated that the artist may not install the work directly over the intersection of Castro and Market Streets but may consider different locations within that general area. Commissioner Johnston stated that if the mist were installed over the temporary plaza on 17th Street, it might create a negative visual connection due to its proximity to the gas station.

Regarding the duration of the proposed installation, Ms. Manton stated that it could be temporary or long-term temporary depending on the cost of the installation. Ms. Manton stated that conducting a new competition for a project at this site would delay the installation of an artwork at least six months.

**Motion:** Motion to approve an honorarium payment to Christian Werthmann in the amount of \$9,500 to develop a design proposal and to address the feasibility and cost of implementing the Harvey Milk Memorial (also known as the "Pink Cloud") as a temporary project at the intersection of Castro, Market and 17th Streets.

Moved: Garcia-Nakata/Lloyd

6. **Church & Duboce Muni Track and Streetscape Improvements**

Ms. Lovvorn presented a new public art opportunity for the Church and Duboce Muni Track and Streetscape Improvements. She stated that stakeholders are interested in including public artwork at the intersection of Church Street and Duboce Avenue to help create a unique sense of place. She stated that there was particular interest in sculptural seating elements. Ms. Lovvorn stated that while the track and streetscape project does not generate art enrichment funds, there are funds available from art enrichment generated by the Geneva Historic Car Enclosure Project, which the Public Utilities Commission ("PUC") has agreed to match; this would result in a project budget of just over \$100,000 with an artist contract of approximately \$80,000. Ms. Lovvorn then introduced Kit Hodge, Vice President of the Duboce Triangle Neighborhood Association, who expressed her enthusiasm about the project and the community's support for public artwork that functions as seating and that enlivens the street.

Commissioner Garcia-Nakata expressed her support for the idea of sculptural seating. Commissioner Johnston expressed his concern about placing artwork in an area that is already so dense. Ms. Hodge stated that the stakeholders are interested in the intersection of Duboce and Church because while the area is heavily traveled, it is also very bleak. In addition she stated that there is an absolute need for seating in the area as people are now sitting on nearby steps when waiting for transit.

Ms. Lovvorn requested the participation of a Commissioner on the upcoming selection panels in mid-June and in early September. Commissioner Johnston requested Ms. Lovvorn to follow-up through email and supported the idea of including Civic Design Commissioners as possible participants for the panel.

**Motion:** Motion to approve the following arts professionals as potential selection panelists for the Church & Duboce Muni Track and Streetscape Improvements Public Art Project: Joseph Becker or Jennifer Dunlop Fletcher, Assistant Curator, Architecture and Design, SFMOMA; Zac Frank, former Special Projects Director, Urban Art Program, NYC Department of Transportation, Division of Urban Art and Design; and Julio Morales, artist.

Moved: Garcia-Nakata/Lloyd

7. **Hayes Valley Playground**

Ms. Lovvorn gave an update on the public art project for the Hayes Valley Playground. She explained that the project, which Ms. Manton presented to Commissioners last November, includes a new playground and clubhouse. At the November meeting, Ms. Manton had reported that the landscape architect for the project had consulted with the community regarding a possible artist for the project and that the community was interested in the work of Laurel True. Ms. Lovvorn stated that the project has an artwork budget of \$20,000 and the landscape architect and community would like to have two artworks, one at the entrance to the playground, and the other at the entrance to the courts from the clubhouse. Ms. Lovvorn added that in November Commissioners had supported the selection of Laurel True for the project and had requested that staff secure documentation of community support.

Ms. Lovvorn stated that the community has sent her a letter of support endorsing the selection of Laurel True for the project. Ms. Manton added that the Arts Commission has maintained a good relationship with Hayes Valley.

Ms. Manton explained the justification for the direct selection of Laurel True. She stated that conducting a selection process could decrease an already modest budget with an administrative fee of only \$4,000.

**Motion:** Motion to approve Laurel True as the project artist for the Hayes Valley Playground project.

Moved: Lloyd/Garcia-Nakata

8. **Re-implementation of the Civic Art Collection Loan Program**

Collections staff reported on the re-implementation of the intra-departmental office loan program. Ms. Pontious explained that the loan program will charge a fee to city departments for borrowing artworks for display in lobbies and offices. The fee amount was determined based on an estimate of the staff time it would take to administer the program. The program will also require stricter accountability with the borrowers of the work. Ms. Pontious explained that as the program will be costly, it will hopefully encourage serious, long-standing installations.

Commissioner Garcia-Nakata asked if the fee structure is ample enough to cover staffing costs for the loan program. Ms. Manton stated that the amount of \$3,000 should cover staff costs and direct costs, and the fee amount was comparable to the rates charged by SFMOMA for their rental gallery. She stated that there will be few if any people who will be able to cover these costs during these tight economic times.

Commissioner Johnston stated that it is appropriate to assess a fee to ensure greater management of the artworks, and there will be interest by some departments even with the fee. He expressed concern regarding the way in which the reinstatement of the loan program should be announced, he cautioned against promoting the program in way that suggests there are many beautiful works in storage that should be on public display. Ms. Pontious stated that Collections staff has not yet completed the full inventory of the work in the Collection. She also stated that a lot of the work in storage is there because of the quality of the work or because the content is not appropriate for display in a public space.

Ms. Manton asked Commissioners to provide advice on how to respond to Mayors and Supervisors who would like to borrow artworks from the Collection who may not have the budget to cover the full fee. Commissioners responded that the program should be promoted in a way that emphasizes the continued care and maintenance of the Collection. Commissioner Lloyd stressed the importance of educating Commissioners about the program and the goals of the program. Ms. Cummings stated that further investigation will be needed to determine what to do with the works that are currently in the departments.

Commissioner Johnston also conveyed the importance of preparing for the transition that will occur when the next mayor comes into office and office space is shuffled. Ms. Pontious clarified that the \$3,000 fee includes the costs associated with the return of the work to the Collections staff. Ms. Manton suggested generating a catalogue of works available with prices so that city staff is informed about the available works. Commissioner Johnston stated that the program should be assessed a bit further before it is promoted to City staff. Commissioner Garcia-Nakata emphasized promoting best practices when presenting the program.

**Motion:** Motion to rescind Resolution No. 0913-04-192, which suspended the Civic Art Collection Loan Program in September 2004 as a result of budget cuts and the elimination of the Civic Art Collection Program Director.

Moved: Lloyd/Garcia-Nakata

**Motion:** Motion to implement the Civic Art Collection Loan Program, as described in the staff report, with the borrowing department assuming all costs associated with the loan.

Moved: Lloyd/Garcia-Nakata

9. **Chinese Recreation Center**

Project Manager Tonia Macneil reported on the Chinese Recreation Center artist selection panel meeting on Tuesday, April 21st. She stated that the budget to commission two artworks is \$250,000, with one artwork in the children's playground and the other in the lobby. She presented images of the works of the three finalists and one alternate selected for each site. Ms. Macneil also stated that during the panel, there was some conflict in how to preserve the visual and cultural attributes of Chinatown, but the panel agreed to focus on more contemporary expressions of Chinese culture, showing the culture in a state of flux rather than more traditional expressions. Ms. Macneil presented images of the finalists and alternates who are Colette Crutcher, LiQing Liang and Margarita Souferis, finalists, and Hou Yumei, alternate for the children's playground and Julie Chang, Paul Hayes, and Shan Shan Sheng, finalists, and Kana Tanaka, alternate, for the main lobby. Commissioners approved recommended artists selected for the proposal phase.

THIS MOTION WAS REVISED.

**Motion:** Motion to approve six finalists: Julie Chang, Colette Crutcher, Paul Hayes, Liang LiQing, Shan Shan Sheng, and Margarita Souferis; and two alternates: Kana Tanaka and Hou Yumei, for the Chinese Recreation Center public art project.

Moved: Garcia-Nakata/Lloyd

10. **California Academy of Sciences**

Ms. Manton reported on the *What is Missing?* video project by Maya Lin for the California Academy of Sciences. She stated that the work, which is a monument to extinction, consists of a large cone-shaped sculpture that is eighteen feet long and eighteen feet wide. The form beckons viewers to listen to the earth and will include video clips sounds from the earth and sounds in the form of a child's whispering voice. Ms. Manton explained that unlike the previous version of the work presented to Commissioners, the video will not include text. She stated that the project was well-received by the Academy Art Advisory Committee. Members of the Advisory Committee preferred the material of the sculpture to be bronze rather than painted stainless steel, and the Academy agreed to be responsible for the maintenance of

the sculpture if created in bronze and all of its audio visual components. Ms. Manton stated that she has requested a \$35,000 maintenance reserve for the sculpture, and plans to speak with Academy trustee and member of the Advisory Committee Bill Wilson about arranging for Weber to absorb some of the costs. Ms. Manton reported that the estimated completion of the sculpture is September 26 or 27, 2009.

**Motion:** Motion to approve the final design of *What is Missing?* cone-shaped sculpture with audio and video components by Maya Lin to be permanently displayed in the East Terrace of the Academy of Sciences.  
**Moved:** Lloyd/Garcia-Nakata

#### 11. Art on Market Street Program

Ms. Moran presented the works of artists under consideration to create proposals for poster projects for the Art on Market Street 2009/10 Program. She reminded Commissioners that the theme of this year's program is poster designs based on photographs that have been transformed through one or more technical processes. She stated that Kota Ezawa has already been approved for one of the slots, and Commissioners will select two other artists to fill the other two slots. Ms. Moran presented Mr. Ezawa's proposal, which is based on advertising images and text from advertising kiosks on Market Street. She then presented the works of the following artists: Jonathan Burstein, who creates paintings and collages using magazine cut-outs; Rigo, who has completed murals around the City and a series of works based on photographs of past political events; Binh Danh, who imprints found photographs of people imprisoned by the Khmer Rouge on leaves; Pamela Wilson-Ryckman, who creates paintings based on photographs of man-made and natural disasters; and Deborah Oropallo, whose creates collages from various source materials taken from the internet. The series by Ms. Oropallo shown during the presentation includes juxtaposed images of cowgirls and clowns.

Commissioners reiterated their concern with Kota Ezawa's proposal and his ability to create a work that does not read as advertising when displayed in the kiosks on Market Street. Commissioner Johnston stated his preference for the work of Pamela Wilson-Ryckman and Jonathan Burstein, whose work would read well enlarged as the detail in the collage would be more visible; Commissioner Garcia-Nakata agreed. Commissioner Lloyd preferred the work of Binh Danh, and Commissioner Johnston agreed. Ms. Moran suggested that the Arts Commission request proposals from the following three artists - Jonathan Burstein, Binh Danh, and Pamela Wilson-Ryckman - and Commissioners agreed.

#### 12. New Business

Ms. Manton discussed the possibility of re-scheduling the Wednesday, June 17th Visual Arts Committee meeting as several staff will be at a conference. Commissioners supported the idea of having the meeting rescheduled for the morning of June 17th and Ms. Manton stated that her staff would follow-up through email.

Ms. Manton stated she was proud to report that the Arts Commission has reached a final agreement with the Metropolitan Transit Authority ("MTA") regarding the budget of \$14.5 million for the Central Subway Art Enrichment Program. Commissioners congratulated staff on their negotiations.

Ms. Manton reported on a collaboration with the Department of Public Works ("DPW") to launch a new Arts Education and Mural Program. The program will provide more opportunities for urban art throughout the city and will include an anti-graffiti curriculum. The program will be partially funded by DPW in the amount of \$50,000. Ms. Manton explained that one component of the program is to reach out to youth between the ages of ten to twelve, before they become taggers, in order to teach them about the cultural legacy of the City; the project will culminate with a mural on school property. The other component will target youth in their late teens and early twenties, outside of the school system, and provide them with legitimate spaces to do their work with the goal of providing more support for their artistic expression. Ms. Manton stated that DPW will assist in identifying places for such work; the program will also include a code of conduct to guide the use of these spaces.

Ms. Manton reported that the proposal to place the Deborah Bitterfeld sculptures at the Embarcadero will not happen. She stated that Mr. Connel wanted the sculptures to be on display for at least six months since the installation costs would be approximately \$20,000 to \$30,000. The artist was not comfortable with the period of time requested and decided not to proceed with the exhibition. Ms. Manton also stated that the Port has expressed their interest in a public process for the selection of artworks to be placed on the Embarcadero, although the Port does not contribute money to the exhibitions, which have been funded by PUC art enrichment funds. Ms. Manton then reported that *Crouching Spider* by Louise Bourgeois on the Embarcadero will be deinstalled on Friday, April 24th.

#### 13. Old Business

There was no old business to report.

#### 14. Adjournment

The meeting was adjourned at 5:16 pm.

MC 5/20/09





## Meeting Information

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[Visual\\_Arts\\_Committee](#)

Year: 2009

### **VISUAL ARTS COMMITTEE**

Wednesday, May 20, 2009

3:00 p.m.

25 Van Ness Avenue, Suite 70

**Meeting Cancelled**

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## San Francisco Arts Commission

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May 27, 2009 special meeting

05-27-09A11:34 RCVD

### VISUAL ARTS COMMITTEE

Wednesday, May 27, 2009

3:00 p.m.

25 Van Ness Avenue, Suite 70

GOVERNMENT  
DOCUMENTS DEPT

MAY 27 2009

### Agenda

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#### 1. Consent Calendar

1. Motion to approve the following individuals as candidates for the SOMA West Public Art Selection Panel: Sheila Ghidini, Artist and Educator; Stephanie Syjuco, Artist; Patricia Rodriguez, Artist, Gallery Manager, Mission Cultural Center; John Roloff, Artist, Educator; Pamela Winfrey, Curator, Senior Artist, Exploratorium; Courtney Fink, Director, Southern Exposure; Maysoun Wazwaz, Exhibitions Program Manager, Southern Exposure; Barry McGee, Artist; Aaron Noble, Artist; Clare Rojas, Artist; Rigo 23, Artist; Glen Helfand, Writer, Curator, Educator; Richard Berger, Artist, Educator; Shelley Willis, Public Art Administrator; Terri Cohn, Curator, Art Historian; Matt Heckert, Artist, Educator; Hou Hanru, Director of Exhibitions, San Francisco Art Institute.

#### 2. Gallery – 401 Van Ness Ave and Grove Street

Meg Shiffler

Presentation of two upcoming exhibitions: one titled *Conversation 5: Nicholas and Sheila Pye and Jamie Vasta* at the main SFAC Gallery, curated by Meg Shiffler, and the other featuring Ajit Chauhan at the Grove Street window site, curated by Aimee Le Duc.

**Motion:** Motion to approve an honorarium in the amount of \$3000 to Jamie Vasta for her participation in the exhibition *Conversation 5: Nicholas and Sheila Pye and Jamie Vasta*, July 24 - September 19, 2009 at the SFAC Gallery at 401 Van Ness.

**Motion:** Motion to approve an honorarium in the amount of \$1200 to Ajit Chauhan for his participation in a solo exhibition of new site specific sculpture at the SFAC Gallery Grove Street installation space from July 24 - September 19, 2009.

#### 3. Gallery – City Hall

Meg Shiffler

Presentation of the next City Hall exhibition, *10 x 10*, which will take place on the lower level from July 6 - September 18, 2009.

#### 4. Proposed Bust of Mayor Sutro for City Hall

Susan Pontious

Presentation of proposed bust of Mayor Sutro for City Hall by Jonah Hendrickson.

**Motion:** Motion to approve the proposal design of the bust of Adolph Sutro, a proposed gift to the city from the United Humanitarian Mission, designed by Jonah Hendrickson.



**5. Bust of Harvey Milk in City Hall***Susan Pontious*

Staff Report

Presentation on proposed sale of copies of the maquette of the bust of Harvey Milk in City Hall.

**Motion:** Motion to approve Jonah Hendrickson's sale of copies of the maquette of the bust of Harvey Milk, with a proviso that a portion of the proceeds go to a maintenance fund for the preservation of the Harvey Milk sculpture by Daub Firmin Hendrickson Sculpture Group in City Hall.

**6. San Francisco International Airport - Terminal Two***Susan Pontious*

Staff Report

Presentation of design proposals by Walter Kitundu and Charles Sowers for Terminal Two of San Francisco International Airport. Updates on projects by Janet Echelman and Norie Sato.

**Motion:** Motion to approve design proposal by Walter Kitundu for Terminal Two of San Francisco International Airport.

**Motion:** Motion to approve design proposal by Charles Sowers for Terminal Two of San Francisco International Airport.

**7. General Hospital Acute Care Unit***Jennifer Lovvorn*

Staff report

Update on artist site assignment and presentation of alternates for pool of candidates for the Window Light Court and Curved Glass Opportunities on Floors 3 through 7 in the General Hospital Acute Care Unit.

**Motion:** Motion to approve the following artists from the General Hospital Acute Care Unit Artist Short Lists (approved by the Arts Commission with resolution numbers 1201-08-298 and 1201-08-299) to create proposals for the following sites: (1) Tom Otterness for the Potrero Avenue Pedestrian Entry and Walkway; (2) Lena Wolff for the Second Floor Corridor Wall(s); (3) Paul Kos for the Surgery Waiting Room (or Surgery Waiting Room Entry Courtyard); and (4) Masayuki Nagase for the Roof Garden.

**Motion:** Motion to select of one of the following artists/artist teams to be included in the pool of seven semifinalists to create proposals for the light court windows and curved glass elements for Floors 3 through 7 in the General Hospital Acute Care Unit: Kathy Bradford, Beliz Brother, Joel Meyerowitz, Lisa Levine, and artist team Deborah Roundtree and Brian Crotty.

**Motion:** Motion to approve the following seven artists/artist teams from the General Hospital Acute Care Unit Artist Short Lists (approved by the Arts Commission with resolution numbers: 1201-08-298 and 1201-08-299) as semifinalists to create proposals for the light court windows and curved glass elements on Floors 3 through 7: Stephen Galloway, Mildred Howard, Paul Marioni, Julio Morales, Anna Murch, Seyed Alavi and (artist/artist team to be determined at Visual Arts Committee meeting).

**8. Leland Avenue Streetscape***Tonia Macneil*

Presentation of finalists and alternate for Leland Avenue Streetscape.

**Motion:** Motion to approve the artist selection panel's recommendation of the following artists as finalists for the Leland Avenue Streetscape public art project: Michael Arcega, Julio Cesar Morales, and Rene Yung as semi-finalists and Michael Passmore/REBAR as alternate.

9. **Bayview/Anna E. Waden Branch Library**

*Regina Almaguer*

Presentation of the proposal by artist Ron Moultrie Saunders for the Bayview/Anna E. Waden Branch Library. Presentation on possible removal or destruction of sculptural relief by Jacques Overhoff.

**Motion:** Motion to approve the proposal by artist Ron Moultrie Saunders for the Bayview/Anna E. Waden Branch Library and to authorize the Director of Cultural Affairs to enter into contract with Ron Moultrie Saunders for the design, fabrication and transportation of an artwork in an amount not to exceed \$75,000.

10. **Reinstallation of Bufano Sculpture at Valencia Gardens Housing Project**

*Allison Cummings*

Report on the successful reinstallation of Beniamino Bufano's marble sculpture *Small Fish - Big Fish*, ca. 1935 (1942.9) at Valencia Gardens.

11. **Public Utilities Commission ("PUC") Funding**

*Jill Manton*

Report on utilization of PUC Art Enrichment funding.

12. **New Business**

13. **Old Business**

14. **Adjournment**

MC 5/21/09

**Notices**

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102 during regular business hours. INFO: Mary Chou (415) 252-3215.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices. Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100 - 2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness, Suite 220, San Francisco, CA 94102 - telephone (415) 252-3100, fax (415) 252-3112 and <http://www.sfgov.org/ethics>.

**KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE**

Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby, Jr. by mail to Interim Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415 554 7724; by fax at 415 554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).





## STAFF REPORT

**DATE:** May 20, 2009  
**TO:** Honorable Members of the Visual Arts Committee  
**FROM:** Susan Pontious  
**RE:** Maquette of Bust of Harvey Milk in City Hall

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April 20, 2009

Jonah Hendrickson  
4120 Montgomery Street  
Oakland, CA. 94611  
(510) 684 0647

Dear San Francisco Arts Commission,

The purpose of this letter is to illuminate an opportunity which is mutually beneficial to the SFAC and the LGBT community, as well as to identify and to confirm a resolution to act on its implementation.

2008 was a tremendous year for the City of San Francisco in that it was able to honor and remember Supervisor Harvey Milk with a permanent monument at City Hall, and a motion picture that received critical acclaim around the world.

There is no question that this visibility has been and continues to be a critical element in the LGBT community's march towards equality.

With the movement for equal rights intensifying, financial and other resources will become even more necessary than before. A true and immediate need for additional revenue exists and is growing today.

As well, the SFAC has recently implemented a \$6,000.00 maintenance fee to be provided by all sponsors of commemorative sculpture busts in addition to the artwork itself. This recent resolution has created a need for an additional \$6,000.00 to maintain the recently donated Harvey Milk commemorative sculpture.

Yet with the down turn in the economy, critical funding for nonprofit organizations is declining sharply.

There for, I suggest that the LGBT community as well as the SFAC have true and existing needs today for new sources of funding to continue their valuable work.

My proposal is to create a limited edition of Harvey Milk maquettes for sale to the general public and to donate a portion of the profits to the SFAC (to be applied first towards to the \$6,000.00 maintenance fee and later to subsequent projects of similar statute,) as well, to donate a portion of the profits to two San Francisco based LGBT non profit groups. I am in dialogue now with Dan Nicoletta to identify and select the two LGBT organizations.

The sculptures would be in two sizes and in two mediums at three price points. The original maquette would be for sale in bronze only. I will also produce a "1/2 life sized scale" piece available in bronze as well as resin. I am currently working on prices and edition numbers. However, regardless of the final determined prices and numbers, I will pledge 25% of the profits to SFAC, and 25% of the profits to the two LGBT organizations. Donations will be made quarterly or annually as requested.

In conclusion, I ask that you review and endorse the following Letter of agreement Between the San Francisco Arts Commission and Jonah Hendrickson.

I sincerely believe that this venture has the potential to contribute highly needed funds in a mutually beneficial arrangement to all parties and I look forward to the opportunity become your partners in this important cause.

Sincerely,

Jonah Hendrickson

**Letter of agreement Between the San Francisco Arts Commission and Jonah Hendrickson.**

1. The San Francisco Arts Commission (SFAC) recognizes that a contract (Contract) was executed between SFAC and Daub Firmin Hendrickson Sculpture Group LLC (DFH) to produce a commemorative bust of Harvey Milk for the City of San Francisco, located at City Hall.
2. SFCA recognizes that DFH now no longer exists and its assets were divided among its partners, Eugene Daub, Robert Firmin, and Jonah Hendrickson (JH.)
3. SFAC will recognize that JH received the sole and exclusive rights to any and all future commercial and business gain and opportunity relating to the sale of Harvey Milk reproductions in accordance with the terms of the CONTRACT.
4. With respect to the CONTRACT, the SFAC here by amends its position prohibiting the creation and or sale of reproductions of the Harvey Milk image and or imagery and here by authorizes JH to proceed with the reproduction of the image in the form of 3 dimensional sculptural reproductions for commercial gain.
5. Furthermore, SFAC via this agreement authorizes JH to proceed with the reproduction, marketing, and sales of the Harvey Milk image in the form of 3 dimensional sculptural reproductions for commercial gain to the general public.
6. JH agrees that 25% of annual profits from these sales will be donated to the SFAC and 25% of annual profits from these sales will be donated to two additional San Francisco based LGTB nonprofit groups to be determined by JH.

I have read the terms of the agreement and I, \_\_\_\_\_, authorized legal representative of the SFAC, and on behave of the SFAC agree to the terms above.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

I Jonah Hendrickson have read the terms of the agreement and I agree to the terms above.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date



**STAFF REPORT**

**DATE:** May 20, 2009

**TO:** Honorable Members of the Visual Arts Committee

**FROM:** Susan Pontious

**RE:** San Francisco International Airport Terminal Two – Proposal by  
Walter Kitundu

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## **Bird Song Benches and Musical Mural - by Walter Kitundu**

### **T2 Children's Play Area Proposal**

#### **Concept:**

Two wooden benches shaped like bird wings which double as musical instruments installed next to a mural of bird images photographed in San Francisco. This mural will also feature a large central bird whose wing feathers are a musical instrument. The benches and wall instrument take the form of a xylophone or marimba. They are played with rubber mallets. Each instrument is linked to a specific species of bird. When played left to right, a portion of the bird's song is heard. They can also be played freely. The instruments are tuned so they can be played together harmoniously.

#### **Inspiration:**

I wanted to develop an environment that engages multiple senses, and highlights the diversity of birdlife and bird experiences found in San Francisco. The mural transitions from a wilder natural setting in the Redwoods, across the Golden Gate Bridge into the city, which is depicted by the skyline. There is a wide array of natural experiences to be had within city limits. Our parks and green spaces are attractive to thousands of migrating birds and play host to an incredible array of local birds as well. Even our skyscrapers play a part, providing a nesting ground for the once endangered Peregrine Falcon.

There are obvious correlations between birds and air travelers, (flight, migration, even flocking near the baggage claims), but I am more interested in creating a space for reflection, contemplation, and engagement. The instruments are discovered once travelers arrive in the space, drawn by the larger than life images in the mural. Once there, people will discover the benches and make their own connections and associations with the birds in the environment.

**Materials:**

The musical benches will be made a variety of woods with an emphasis on durability in the high traffic environment. The color palette will be natural, cherry, walnut, mahogany, and maple woods, stained to bring out the beauty of the material and highlight the playable portions, the feathers. The light-colored feathers in each wing are the musical elements. They will be made of a hardwood which will tolerate constant use. Under each musical feather is a hidden resonator that acoustically amplifies the sound. The resonators will be made from PVC and sheltered from view by the enclosed base of each bench. This base will consist of a steel structure surrounded with a wooden skirt. The benches will each be mounted on a low deck which can be easily anchored into the existing flooring. The musical benches measure 56 inches long, 20 inches deep, and the sitting surface is 18 inches high. Large enough to comfortably seat 3 people.

The wall-mounted instrument, also played with mallets, will be integrated with a large image of a songbird. The feathers will again be the tines of a xylophone like instrument amplified by hidden resonators set into the wall.

The mural will be mounted on an understructure made of premium grade lumber and surfaced with furniture grade plywood. This will be anchored to the existing wall and will be 12 inches deep. This depth will allow for the working parts of the musical instrument to be both supported and concealed within the mural.

The images will be printed with UV curable inks on high grade veneer plywood and each bird will be cut out according to its outline. These pieces will then be individually installed into the background, either flush mounted or elevated to create dimension. Some of the larger birds will actually extend outward from the confines of the framed space. The background will be made of hand-stained veneer plywood, cut and installed in such a way that the color and grain of the wood outline compositional elements like the skyline, or trees, or the Golden Gate Bridge.



**Use:**

Each instrument is hand built and the wood is carved to replicate the notes in bird song (although the pitch is lowered by several octaves). The benches can be played individually or together. There will be small rubber mallets installed below the seating surface of the benches and on the mural itself. They will be secured but the string will be long enough to provide musical mobility.



Images printed in full color with UV curable inks on high quality 3/4" veneer plywood panels. Each bird is individually cut out and placed either flush with the background or projecting from it.

Background assembled from hand stained veneer plywood panels inlaid to create skyline forest and bridge.

Musical benches complement the musical bird located in the center of the installation. The feathers of the wing are xylophone keys.



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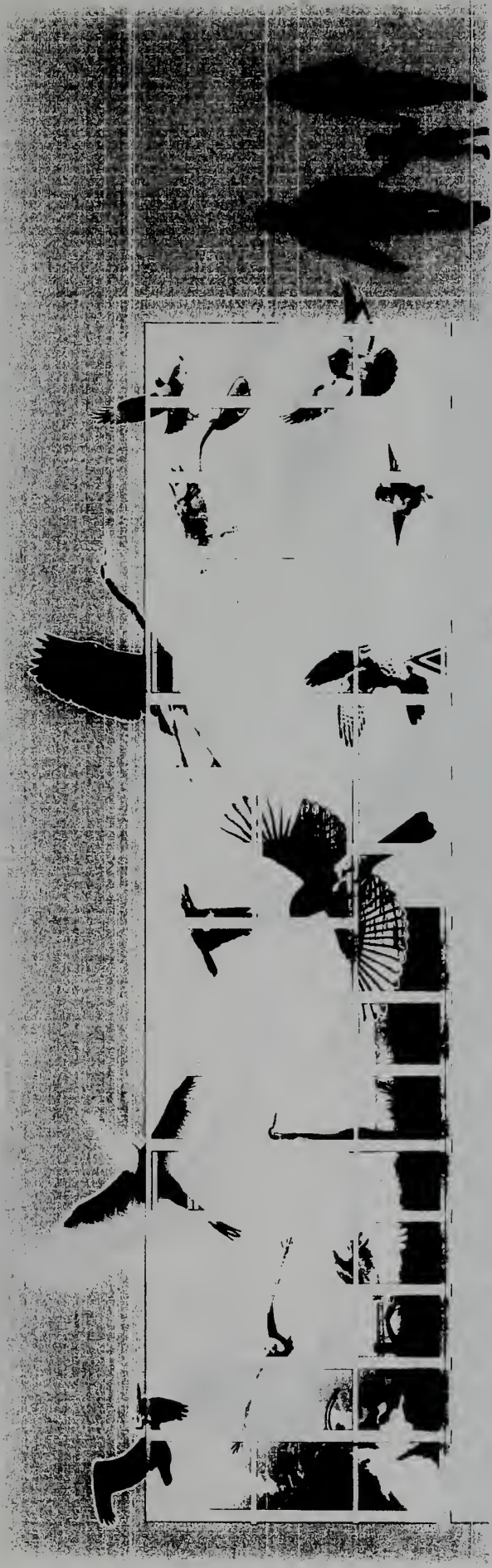
BACKGROUND

3/4" HIGH GRADE VENEER PLY

1/2" BACKING



DIAGRAM OF SUPPORT STRUCTURE FOR MURAL



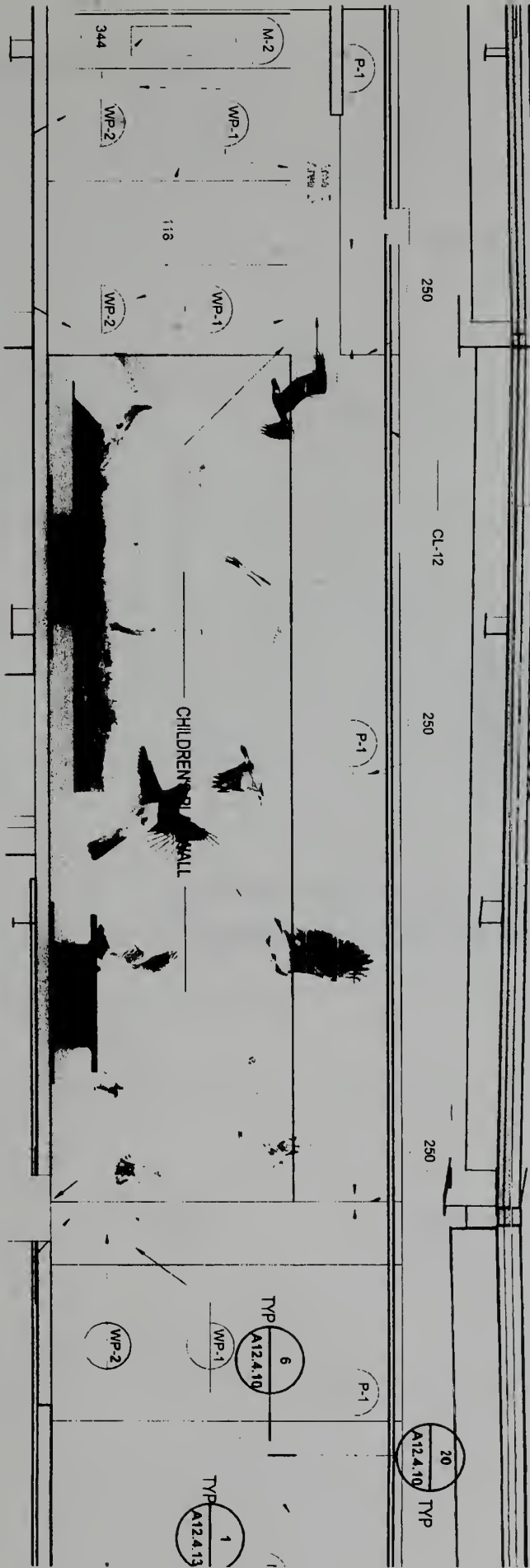


MURAL DETAIL



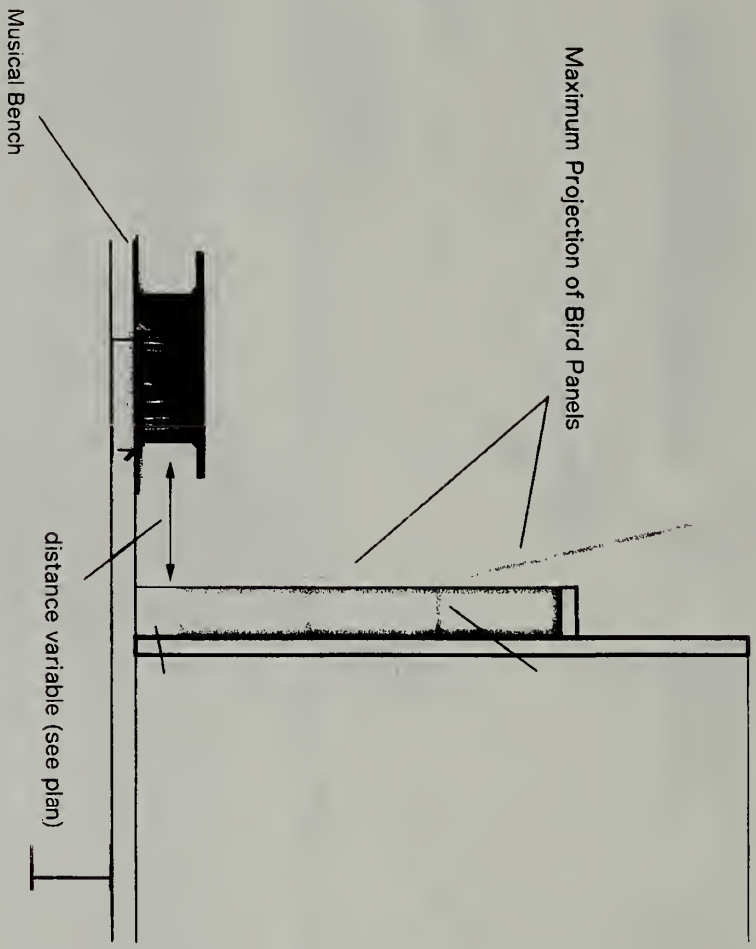
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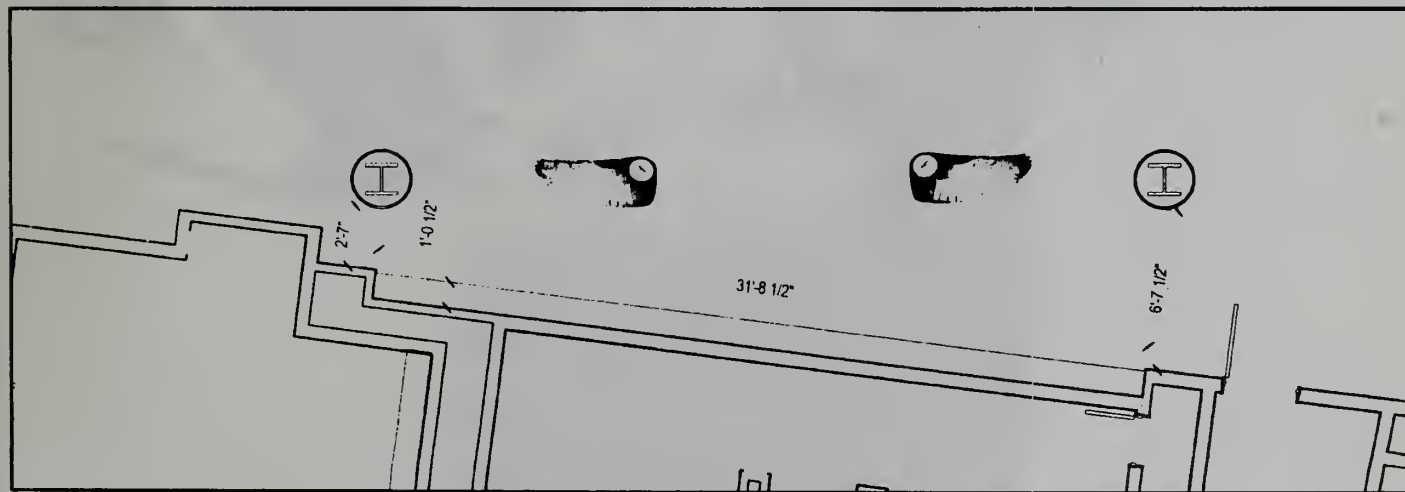
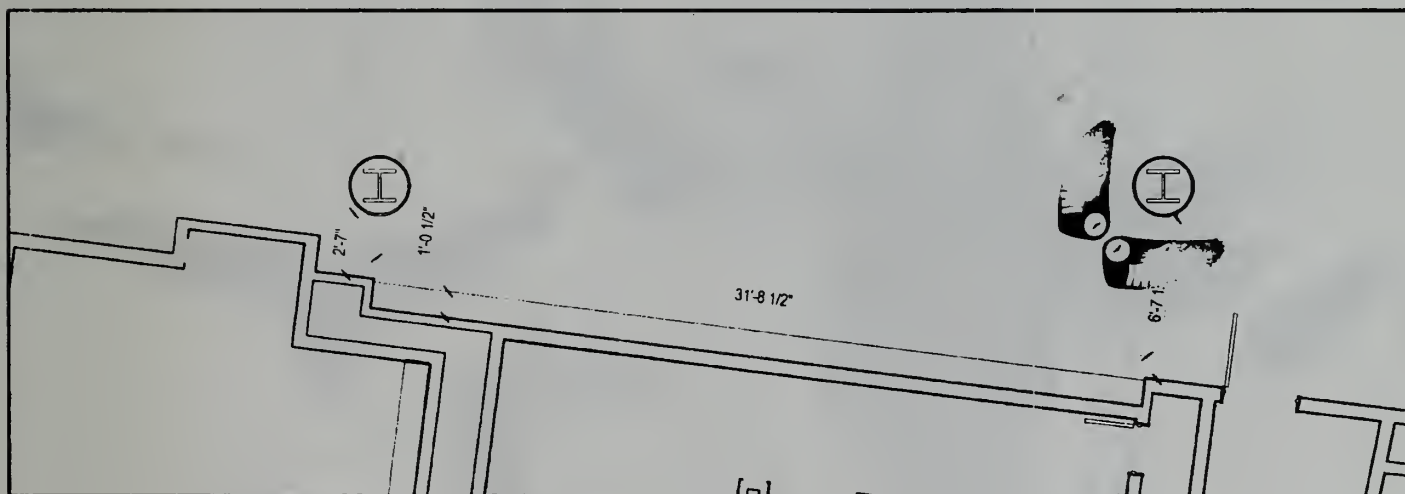
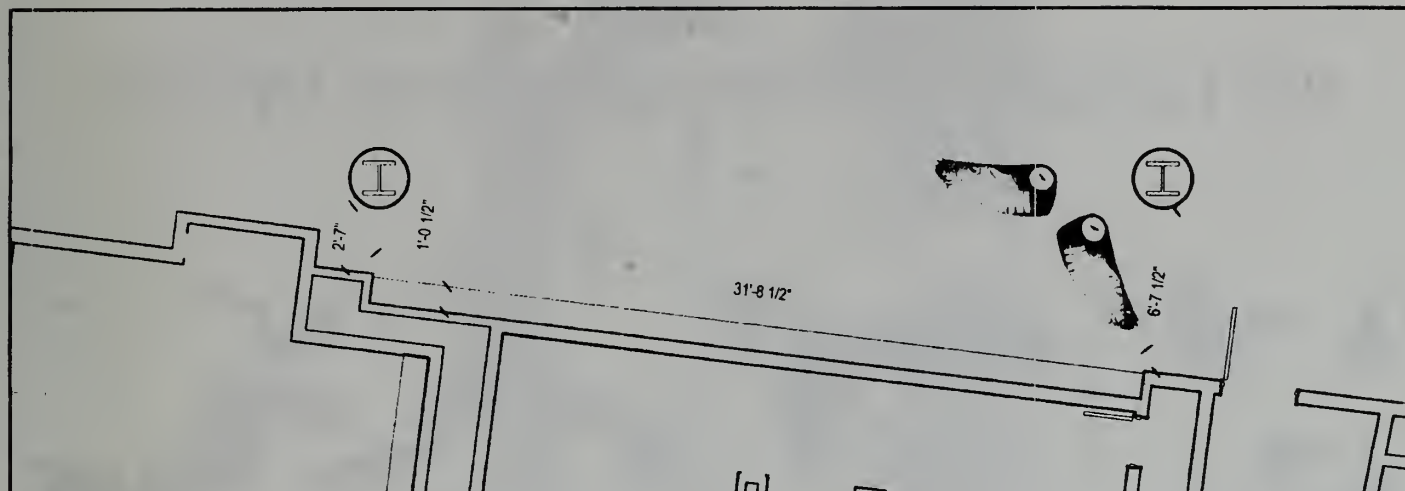
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# MUSICAL BENCH PLACEMENT OPTIONS



## 4x8 Templates for Printing to Veneer Plywood



**WALTER KITUNDU - T2 PROPOSAL**  
**BIRD SONG BENCHES AND MURAL FOR THE CHILDREN'S PLAY AREA**



SAN FRANCISCO ARTS COMMISSION



## STAFF REPORT

**DATE:** May 20, 2009  
**TO:** Honorable Members of the Visual Arts Committee  
**FROM:** Jennifer Lovvorn  
**RE:** General Hospital Acute Care Unit

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Following the Arts Commission's approval of the primary and secondary short lists of artists for the General Hospital Acute Care Unit (Resolution numbers 1201-08-298 & 1201-08-299), SFAC staff convened a committee to assign the short listed artists to specific sites at SFGH. The committee included:

Client representative	Kathy Jung, San Francisco General Hospital
Project consultant	David Fong, Fong and Chan Architects
	Paolo Diaz, Fong and Chan Architects
	Melanie Brang, Fong and Chan Architects
Arts Commissioner	Jeannene Przyblyski
Lead Artist	Rupert Garcia
SFAC Staff	Susan Pontious, Public Art Deputy Director
	Jill Manton, Public Art Director
	Jennifer Lovvorn, Public Art Project Manager

The committee met on January 29, 2009 and made the following recommendations:

Tom Otterness	Potrero Avenue Pedestrian Entry and Walkway
Lena Wolff	Second Floor Corridor Wall(s)
Paul Kos	Surgery Waiting Room (or Surgery Waiting Room Entry Courtyard)
Masayuki Nagase	Roof Garden

The committee also identified seven artists from the short lists to be included in a pool of semifinalists for five project opportunities, which consist of the light court windows and curved glass elements on Floors 3 through 7. Those seven artists/artist teams are: Seyed Alavi, Stephen Galloway, Mildred Howard, artist team Paul Marioni and Ann Troutner, Julio Morales, Anna Murch, and Susan Schwartzberg. Due to her current obligations, Ms. Schwartzberg declined the opportunity. SFAC staff requests that the members of the Visual Arts Committee select an artist from the following list of high ranking artists from the short lists to replace Ms. Schwartzberg: Kathy Bradford, Beliz Brother, Joel Meyerowitz, Lisa Levine, and Deborah Roundtree.

## Meeting Information

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Visual\_Arts\_Committee

Year: 2009 go

### VISUAL ARTS COMMITTEE

Wednesday, May 27, 2009  
3:00 p.m.  
25 Van Ness Avenue, Suite 70

### Minutes

#### Commissioners Present:

P.J. Johnston, Lorraine Garcia-Nakata, Dede Wilsey

Absent: Jeanette Przybyski, Alexander Lloyd

#### Staff Present:

Luis R. Cancel, Mary Chou, Allison Cummings, Marcus Davies, Jennifer Lovvorn, Tonia Maencil, Jill Manton, Aimee Le Due, Joyce Grimm

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:05 p.m.

#### 1. Consent Calendar

1. Motion to approve the following individuals as candidates for the SOMA West Public Art Selection Panel: Sheila Ghidini, Artist and Educator; Stephanie Synco, Artist; Patricia Rodriguez, Artist, Gallery Manager, Mission Cultural Center; John Roloff, Artist, Educator; Pamela Winfrey, Curator, Senior Artist, Exploratorium; Courtney Fink, Director, Southern Exposure; Maysoon Wazwaz, Exhibitions Program Manager, Southern Exposure; Barry McGee, Artist; Aaron Noble, Artist; Clara Rojas, Artist; Rigo 23, Artist; Glen Helland, Writer, Curator, Educator; Richard Berger, Artist, Educator; Shelley Willis, Public Art Administrator; Terri Cohn, Curator, Art Historian; Matt Heckert, Artist, Educator; Hou Hanra, Director of Exhibitions, San Francisco Art Institute.

Motion: Approve consent calendar items.

Moved: Garcia-Nakata/Wilsey

#### 2. Gallery - 401 Van Ness Ave and Grove Street

In the absence of Gallery Director Meg Shiffler, Gallery Manager Aimee Le Due presented two upcoming exhibitions: one titled *Conversation 5: Nicholas and Sheila Pye and Jamie Vasta* at the main SFAC Gallery, curated by Ms. Shiffler, and the other featuring Ajit Chauhan at the Grove Street window site, curated by Ms. Le Due. Ms. Le Due explained that *Conversation 5* is part of ongoing series at the gallery that presents the works of two artists, where at least one artist is based in the Bay Area. Jamie Vasta is a recent graduate of the California College of the Arts ("CCA") and works from both found and staged photos to create dynamic and shimmering paintings using glitter. These works deal with issues of feminism and the erotic, folklore and Greek mythology, and good and evil. Ms. Le Due showed samples of her work including a found photograph of young girls standing next to their first kill - a slain deer. The works for the series in the gallery exhibition will focus on the mythology of sirens, and include a floor installation as well as paintings mounted on the wall. The accompanying artists, Nicholas & Sheila Pye, are film makers from Toronto whose films are an exploration of their own private world as well as the traditional roles of males and females in society. Ms. Le Due presented a clip from the film "Loudly Death Unties," which is based on banhees or spirits in the form of young girls that signal the imminent death of someone in the house.

Ms. Le Due then presented the work of self-educated artist Ajit Chauhan, who will create a new installation for the Grove Street site using drawings and works on paper to create three-dimensional objects. She explained that the artist often includes both sound and video in her work. Ms. Le Due stated that the installation will represent a frozen moment inspired by some of the past sculptures by Barry McGee.

Motion: Motion to approve an honorarium in the amount of \$3000 to Jamie Vasta for her participation in the exhibition *Conversation 5: Nicholas and Sheila Pye and Jamie Vasta*, July 24 - September 19, 2009 at the SFAC Gallery at 401 Van Ness.

Moved: Wilsey/Garcia-Nakata

Motion: Motion to approve an honorarium in the amount of \$1200 to Ajit Chauhan for his participation in a solo exhibition of a new site specific sculpture at the SFAC Gallery Grove Street installation space from July 24 - September 19, 2009.

Moved: Wilsey/Garcia-Nakata

#### 3. Gallery - City Hall

Gallery Assistant Joyce Grimm presented the next City Hall exhibition, *10 x 10 x 10*, which will take place on the lower level of City Hall from July 6 to September 18, 2009. She stated that this series of exhibitions, organized in collaboration with PhotoAlliance, includes ten artists/arts professionals who each select one artist to exhibit ten works in the exhibition; the curators will each write a statement to contextualize the work of the artists they have selected. Ms. Grimm presented the ten curators and the ten artists selected for the exhibition. The ten curators - Thom Sempere, Heather Snider, Ann Jastrab, Stacey Berg, Carla Williams, Ray Poles, Linda Conner, Paul Schick, Meg Shiffler, and Joyce Grimm - selected the following ten artists: Ken Botto, Lucy Goodhart, Daniel Grant, Pablo Guadalupe, Glynnis Reed, Alexander Martinez, Chris McEw, Mark McKnight, Mary Paris, and Jesse Schlesinger. She then presented images of the works of some of the artists selected to participate in the exhibition. She stated that with the limited budget, each artist will be in charge of framing their own work and that the gallery has partnered with local framerships.

#### 4. Proposed Bust of Mayor Sutro for City Hall

Public Art Program Deputy Director Susan Pontious introduced Jonah Hendrickson to present the maquette for the proposed bust of Mayor Sutro for City Hall. Mr. Hendrickson thanked Commissioners for the opportunity to present the bust and expressed his enthusiasm about learning many interesting facts about Mayor Sutro's life and his contributions to San Francisco while working on this project. He presented the bust as a collaboration between Leonard Nakadkin of the United Humanitarian Mission ("UHM") and himself. Mr. Hendrickson explained that the basic concept for the sculpture is a bust about 2 1/2 feet tall, placed on a pedestal that is about 5 to 6 1/2 feet high. The bronze bust will sit on top of a granite book, with the spine facing forward that includes the Mayor's name and life dates. The book will sit on top of a granite topeoidal pedestal, similar in color to the book, and include Mayor Sutro's mayoral dates and highlight key accomplishments in his life. Mr. Hendrickson stated that he used a couple of commonly found images of Mayor Sutro, and focused on key descriptions of his character as disciplined, intelligent, wise, and quiet to create the bust.

Mr. Hendrickson asked Commissioners for their support for this cohesive artistic concept so that fundraising efforts could move forward. He stated that there may be some modification to the bust but any change would most likely take place at the intersection between the bust and the book. He also asked Commissioners about the possibility of preparing a plaster cast of the bust for display in City Hall.

Mr. Nakadkin thanked Mr. Hendrickson for his work on the bust and stated the importance of having the materials of the bust reflect its placement in City Hall. He showed samples of a stone called the Jewish stone because of the appearance of Jewish letters in the stone. Mr. Hendrickson stated that a small piece of the stone will be inset into the base of the sculpture and that the location of the sculpture will be important in determining the final coloration of the bronze bust. Public Art Program Director Jill Manton stated that the location proposed for the bust is in the North Light Court Gallery, which is bathed in natural light. Ms. Pontious clarified that the Commissioners are being asked to approve the artistic quality of the maquette and that there will be a final presentation of the sculpture when all other elements have been determined.

Commissioner Johnston commended Mr. Hendrickson for his work on the maquette and expressed his approval to accept the concept for the bust. However, he stated that he was not comfortable with the idea of presenting a cast of the bust in City Hall. Ms. Manton stated that the reason for placing the bust on display should be made clear to viewers who may want to provide feedback about the design or placement of the bust.

Motion: Motion to approve the proposed design of the bust of Adolph Sutro, a proposed gift to the city from the United Humanitarian Mission, designed by Jonah Hendrickson.

Moved: Garcia-Nakata/Wilsey

#### 5. Bust of Harvey Milk in City Hall

Ms. Pontious presented on the proposed sale of copies of the maquette of the bust of Harvey Milk in City Hall. She stated that Mr. Hendrickson, who was previously a member of the sculpture group David Farnin Hendrickson who created the Harvey Milk bust, recently separated from the group and was given the copyright to the bust. Ms. Pontious reminded Commissioners that the bust was a gift to the City, not a work commissioned by the Arts Commission. She stated that the artist has been approached by individuals requesting a replica of the piece for personal display. The contract states that artworks in the City's Collection are original and unique but allow some latitude for artists to work with derivative or smaller works and various other licenses. Ms. Pontious stated that Mr. Hendrickson would like to make smaller versions of Harvey Milk's portrait to reproduce and sell in exchange, a certain percentage of proceeds from the sale would be given to LGBT organizations and the Arts Commission for maintenance of the Harvey Milk bust. She explained that staff thought it was important to bring the request to the Arts Commission before working out the details of the agreement.

Commissioner Garcia-Nakata asked if there was any precedent for such requests. Ms. Manton stated she was not aware of similar requests but did some time ago, alter the contracts to allow for reproductions at a different scale and for proceeds to be used for maintenance of the Civic Art Collection. Ms. Pontious stated that the general language in the contract allows the City to sell postcards and other two-dimensional reproductions; it specifically excludes reference to three-dimensional reproductions. Commissioners expressed their support for the reproduction and sale of maquettes of the bust, but stated that they are interested in hearing about the details of the contract. Ms. Manton stated that the reproductions will have to include the statement that they were reproduced with the permission of the San Francisco Arts Commission. Ms. Pontious reported that she has spoken to the *Harvey Milk* City Hall Memorial Committee who has expressed their support for the

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reproductions. Ms. Manton asked about the possibility of not limiting proceeds from the sale of the reproductions to LGBT organizations. Commissioner Johnston stated that the motion will be postponed until more detailed information about the agreement regarding the sale of the reproductions is available.

**THIS MOTION WAS POSTPONED.**

**Motion:** Motion to approve Jonah Hendrickson's sale of copies of the maquette of the bust of Harvey Milk, with a proviso that a portion of the proceeds go to a maintenance fund for the preservation of the Harvey Milk sculpture by Daub Finnin Hendrickson Sculpture Group in City Hall.

**6. San Francisco International Airport - Terminal Two**

Ms. Pontious presented the revised design proposal by Walter Kitundu, a recent recipient of the MacArthur Genius Award, for Terminal Two of San Francisco International Airport. She stated that Mr. Kitundu's proposal consists of two wooden benches shaped like bird wings that also function as musical instruments installed next to a mural of bird images photographed in San Francisco; the feathers on one of the birds in the mural will also function as a musical instrument. Ms. Pontious explained that the benches will play the first five notes of the bird song and the volume of the benches can be adjusted to be louder or softer. She stated that the artist will work closely with the architects to determine how the piece is situated in the site. She explained that the motion asks for approval of the design so that the artist can proceed with construction. Commissioners were supportive of the design. Mr. Caned asked about the long-term maintenance of the work; Ms. Pontious stated that the instruments can be played with a simple non-mechanical element, and as the work is located behind security, it will be safe from anybody tempted to carve letters or images into the wood.

Ms. Pontious presented the design of Charles Sowers work to be included in Children's Area in Terminal Two of San Francisco International Airport. Ms. Pontious explained that the work will be located outside the originally defined area in a space where the ceiling is eleven foot five inches in height. She explained that the work is actuated by cranks that lift up butterfly-shaped objects or whirly-gigs along vertical wires; when the whirly-gigs reach the ceiling, they then flutter and spin to the floor. The work will be sandwiched between two pieces of glass about one foot apart to protect the apparatus from being touched. She explained to Commissioners that she is looking for conceptual approval of this design. Commissioners expressed their support for the work.

Ms. Pontious provided an update on Norie Sato's artwork for the glass facade of Terminal Two. She clarified that the work will be part of the glass facade in front of the curtain wall. From on-site testing and tests completed at the Franz Meyer studio in Germany, the artist determined that the ideal point for the photographic image to come into focus is at a distance of about 150 feet, which results in pixels that are 1/2 inch in diameter. The color of one of the panels will transition from blue to red while the color on the other panel will transition from blue to green; the intensity of the color will vary depending on the light and the time of day.

Mr. Caned asked about the make-up of the pigment. Ms. Pontious stated that the color is part of the glass, not applied onto the surface, and that it is a permanent material.

**Motion:** Motion to approve design proposed by Walter Kitundu for Terminal Two of San Francisco International Airport.  
**Moved:** Wilsey/Garcia-Nakata

**Motion:** Motion to approve design proposal by Charles Sowers for Terminal Two of San Francisco International Airport.  
**Moved:** Wilsey/Garcia-Nakata

**7. General Hospital Acute Care Unit**

Project Manager Jennifer Lovvorn reported that following the Arts Commission's approval of the primary and secondary short lists of artists for the General Hospital Acute Care Unit (Resolution numbers 1201-08-298 & 1201-08-299), SFAC staff convened a committee to assign the short listed artists to specific sites at SFGH. The committee included Client representative, Kathy Jung, San Francisco General Hospital; Project consultants, David Fong, Paolo Diaz and Mehdi Brang, Fong and Chan Architects; Commissioner Jeannene Przybyski; SF General Hospital Acute Care Unit Lead Artist Rupert Garcia, and Arts Commission staff, Susan Pontious, Jill Manton, and Jennifer Lovvorn.

The committee met on January 29, 2009 and made the following site assignment recommendations: Tom Otterness for the Potrero Avenue pedestrian entry and walkway; Lena Wolff for the second floor corridor wall(s); Paul Kos for the surgery waiting room (on the Basement 1 Level); and Masayuki Nagase for the roof garden.

Ms. Lovvorn presented examples of these artist's past work. Tom Otterness creates playful bronze sculptures that explore the range of human experience, from grand ambition to common loobies. Paul Kos's works include video projection on painted canvases as well as more permanent integrated artworks such as the design of Poe's Plaza downtown. Lena Wolff creates works on paper with themes relating to folk-art traditions and veneration for the natural world. Masayuki Nagase creates carved stone sculptures and as well as sculptural seating.

Ms. Lovvorn reminded the Commissioners that in March 2009, the Visual Arts Committee reviewed the two preliminary schematic artwork designs by Tom Otterness, which the artist provided prior to commencing work on the proposal. Commissioners had provided feedback on the schematic designs, which has been relayed to the artist.

Ms. Lovvorn explained that the committee also identified seven artists from the short lists to be included in a pool of semifinalists for the artwork projects on floors three through seven. Each floor has public art opportunities associated with the glass of the light court windows and the curved glass elements near the elevator lobby. The committee recommended selecting one artist per floor to give each floor a signature look. The pool of semifinalists identified by the committee includes: Seyed Alavi, Stephen Galloway, Mildred Howard, Paul Marioni, Julio Morales, Anna Murch, and Susan Schwartzberg. Due to her current obligations, Ms. Schwartzberg declined the offer. Ms. Lovvorn requested that the members of the Visual Arts Committee select an artist and an alternate from the following list of high ranking artists from the short lists to replace Ms. Schwartzberg: Kathy Bradford, Beliz Brother, Joel Meyerowitz, Lisa Levine, and Deborah Roundtree.

Ms. Lovvorn presented those artists' past work: Kathy Bradford, who depicts imagery of nature in her sandblasted works on glass; Beliz Brother, who uses layers of photographic imagery and text to create works in glass; Joel Meyerowitz, who creates large-scale photographs of water ripples and refracted light; Lisa Levine, a photographer who creates digitally-manipulated compositions of water and landscapes; and the artist team Deborah Roundtree and Brinn Crotty who create interactive and digitally enhanced photographic artworks. Commissioners discussed the works of each of the artists presented and collectively agreed to select Kathy Bradford as the seventh artist, and Joel Meyerowitz as the alternate.

**Motion:** Motion to approve the following artists from the General Hospital Acute Care Unit Artist Short Lists (approved by the Arts Commission with resolution numbers 1201-08-298 and 1201-08-299) to create proposals for the following sites: (1) Tom Otterness for the Potrero Avenue Pedestrian Entry and Walkway; (2) Lena Wolff for the Second Floor Corridor Wall(s); (3) Paul Kos for the Surgery Waiting Room (for Surgery Waiting Room Entry Courtyard); and (4) Masayuki Nagase for the Roof Garden.  
**Moved:** Wilsey/Garcia-Nakata

**THIS MOTION WAS REVISED.**

**Motion:** Motion to select Kathy Bradford to be included in the pool of seven semifinalists and Joel Meyerowitz as an alternate to create proposals for the light court windows and curved glass elements for Floors 3 through 7.  
**Moved:** Wilsey/Garcia-Nakata

**THIS MOTION WAS REVISED.**

**Motion:** Motion to approve the following seven artists/artist teams from the General Hospital Acute Care Unit Artist Short Lists (approved by the Arts Commission with resolution numbers 1201-08-298 and 1201-08-299) as semifinalists to create proposals for the light court windows and curved glass elements on Floors 3 through 7: Stephen Galloway, Mildred Howard, Paul Marioni, Julio Morales, Anna Murch, Seyed Alavi and Kathy Bradford  
**Moved:** Wilsey/Garcia-Nakata

**8. Leland Avenue Streetscape**

Project Manager Tonia Macneil presented images of the works of the three finalists for Leland Avenue Streetscape: Michael Aveaga, Julio Morales, and Michael Passmore/REBAR. Commissioners supported the artists selected by the Leland Avenue Streetscape Selection Panel.

**Motion:** Motion to approve the artist selection panel's recommendation of the following artists as finalists for the Leland Avenue Streetscape public art project: Michael Aveaga, Julio Cesar Morales, and Michael Passmore/REBAR as semi-finalists.  
**Moved:** Wilsey/Garcia-Nakata

**9. Bayview/Anna E. Waden Branch Library**

Project Manager Regina Almaguer presented the proposal by artist Ron Moultrie Saunders for the Bayview/Anna E. Waden Branch Library. She explained that the proposal consists of a series of photographs on porcelain enamel with imagery of the human figure, plants and other elements. Mr. Saunders will create specific design proposals for both the courtyard and the Children's Area; the specific images will be presented to the Visual Arts Committee at a future meeting. Ms. Almaguer stated that his work is highly regarded within the community, and he has been a 24-year resident of the Bayview District. Ms. Almaguer also stated that the library architects are very excited to work with the artist.

Collections Manager Allison Cummings presented on the possible removal or destruction of the sculptural relief by Jacques Overhoff at the Bayview/Anna E. Waden Branch Library, which is scheduled to be replaced with the construction of a new library. Ms. Cummings showed images of the work, which is a brick bas relief sculpture integrated into the side of the building originally installed in 1968; at some point, hardware for the enclosure of a gate was installed in the middle of the artwork. She showed examples of other works by the artist in the Civic Art Collection which include a bronze relief sculpture on the facade of the Department of Human Services Building at 770 Ochs Street, and a cast cement and ceramic tile mosaic sculpture at City College of San Francisco. Additional works by the artist not in the Civic Art Collection include sculptures at Maritime Plaza in San Francisco as well as works in the City of Richmond, Walnut Creek, and at the Los Angeles Music Center. Ms. Cummings explained that there is no action currently requested for the agenda item and the item is presented mainly as a discussion point. She explained that this is a significant piece to move or integrate into the different architectural plan for the library. She introduced Branch Library Improvement Program ("BLIP") Manager Mandy Linetzky and Bayview/Anna E. Waden Branch Library Manager Linda Brooksbury. Ms. Brooksbury stated that the community is excited about the new branch and based on input received during their community meetings, there has not been a strong sentiment to keep the work at the site of the new library. She suggested moving the work to the shipyard, but stated that the community is concerned about having funds for the construction of the new library used to remove, preserve and relocate the artwork. Ms. Linetzky stated that she has received some letters asking the work to be integrated into the new library; she stated that there are plans for the new artwork to be placed throughout the library and that there may be one potential site for the Overhoff relief, but it could have programmatic impacts on the space. She expressed concern over the costs associated with engineering and design to relocate the piece and stated that there are currently there are no resources in the budget to remove the work.

Commissioner Johnston asked for updated photographs that better show the nature of the sculptural relief of the work before further discussion takes place; he stated that the work is an important piece in the Civic Art Collection. Ms. Manton stated that it was probably one of the first pieces funded by art enrichment.

Commissioner Garcia-Nakata asked if there was a precedent for this kind of situation. Ms. Manton responded that a work by Anthony Stellan previously sited at the Martin Luther King pool was removed with funds from the Department of Public Works ("DPW") and stored in Franklin Square Park; the Arts Commission is currently trying to get money to erect the sculpture in the park as the community is supportive of its placement in the park. Commissioner Garcia-Nakata asked if there are other resources available to pay for the relocation of the sculpture so that it does not fall upon the budget of the building. Ms. Pontious stated that there is currently no available funding and staff would not want to remove the work without having the resources to install it elsewhere. Commissioners asked if the removal of the artwork was discussed at Civic Design Review; Ms. Manton stated that it was not brought up when Phase II of the project was discussed recently in Civic Design.



Commissioner Johnston stated that the Arts Commission should follow its process for requests to remove or relocate artwork in the Civic Art Collection; Ms. Pontious explained that this process begins with a formal request from the Library. She also stated that the artist is aware of the situation but not happy about it. Commissioner Garcia-Nakata recommended that the letter include a timeline to ensure that the removal of the artwork does not affect the construction budget.

Mr. Caneel stated that staff needs to properly evaluate its options and use the services of a consultant to determine the costs of safely salvaging and transporting the work. He stated that the costs associated with the removal of the work should come out of the Library's construction budget. Mr. Caneel expressed concern that the new building was designed without regard to the artwork. Ms. Linetky responded that staff did not realize that the work was part of the Civic Art Collection. Jonah Hendrickson suggested auctioning the work and using the proceeds to fund the removal of the work.

**Motion:** Motion to approve the proposal by artist Ron Moultrie Saunders for the Bayview/Anna F. Waden Branch Library and to authorize the Director of Cultural Affairs to enter into contract with Ron Moultrie Saunders for the design, fabrication and transportation of an artwork in an amount not to exceed \$75,000.  
**Moved:** Wilsey/Garcia-Nakata

**10. Reinstallation of Bufano Sculpture at Valencia Gardens Housing Project**

Commissioner Johnston requested that staff present the report on the successful reinstallation of Beniamino Bufano's marble sculpture *Snail Fish - Big Fish*, ca. 1935 (1942-9) at Valencia Gardens during the Full Commission meeting on June 1, 2009.

**11. Public Utilities Commission ("PUC") Funding**

The report on the utilization of PUC Art Enrichment funding was postponed to the next meeting.

**12. New Business**

There was no new business to report.

**13. Old Business**

There was no old business to report.

**14. Adjournment**

Meeting adjourned at 5:13 pm.

MC 6/11/09



## San Francisco Arts Commission

LISTEN

TEXT ONLY

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06-15-09A08:57 RCVD

June 17, 2009 special meeting

### VISUAL ARTS COMMITTEE

Wednesday, June 17, 2009

10:00 a.m.

25 Van Ness Avenue, Suite 70

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### Agenda

SAN FRANCISCO  
PUBLIC LIBRARY

1. **North Beach Branch Library**

*Jennifer Lovvorn*

Presentation of finalists and alternate for the North Beach Branch Library public art project.

**Motion:** Motion to approve the artist selection panel's recommendation of the following artists as finalists for the North Beach Branch Library public art project: Bill Fontana, Paul Hayes and Mark Malmberg as finalists and Mark Baugh-Sasaki as the alternate.

2. **Church & Duboce Muni Track and Streetscape Improvement Project**

*Jennifer Lovvorn*

Presentation of finalists and alternate for the Church & Duboce Muni Track and Streetscape Improvement public art project.

**Motion:** Motion to approve the artist selection panel's recommendation of the following artists as finalists for the Church & Duboce Muni Track and Streetscape Improvement public art project: Masayuki Nagase, Primitivo Suarez-Wolfe, and Matthew Passmore/REBAR as finalists and Donald Fortescue as the alternate.

3. **General Hospital Acute Care Unit - Second Floor Corridor**

*Jennifer Lovvorn*

Presentation of Lena Wolff's preliminary design illustrations for an artwork for the second floor corridor of the General Hospital Acute Care Unit.

**Motion:** Motion to approve preliminary design illustrations by Lena Wolff for an artwork for the second floor corridor of the General Hospital Acute Care Unit.

4. **General Hospital Acute Care Unit - Art Steering Committee**

*Jennifer Lovvorn*

Staff Report

Report on formation of the General Hospital Acute Care Unit Art Steering Committee and request for Commissioner representative to the committee.

**Motion:** Motion to approve the following arts professionals as possible members of the General Hospital Acute Care Unit Art Steering Committee: Leonard Hunter, former Art Commissioner; Hilda Shum, artist; Richard Shaw, artist; Blake Summers, Director and Chief Curator, San Francisco Airport Museums; and Peter Richards, artist.

5. **Art on Market Street**

*Jill Manton*

Staff Report

Presentation of proposals by three artists for the 2009/10 Art on Market Street Program.

**Motion:** Motion to approve the kiosk poster proposal by artist Pamela Wilson Ryckman for the Art on Market Street 2009/10 Program and to authorize the Director of Cultural Affairs to enter into a contract for an amount not to



exceed \$16,000 to design and print six posters and coordinate an auxiliary public program.

**Motion:** Motion to approve the kiosk poster proposal by artist Binh Danh for the Art on Market Street 2009/10 Program and to authorize the Director of Cultural Affairs to enter into a contract for an amount not to exceed \$16,000 to design and print six posters and coordinate an auxiliary public program.

**Motion:** Motion to approve the kiosk poster proposal by artist Jonathan Burstein for the Art on Market Street 2009/10 Program and to authorize the Director of Cultural Affairs to enter into a contract for an amount not to exceed \$16,000 to design and print six posters and coordinate an auxiliary public program.

6. **Valencia Streetscape**

*Tonia Macneil*

Presentation of finalists and alternate for the Valencia Streetscape public art project.

**Motion:** Motion to approve the artist selection panel's recommendation of the following artists as finalists for the Valencia Streetscape public art project: Michael Arcega, Ana Teresa Fernandez, Brian Goggin, and Misako Inaoka.

7. **2008-2009 Annual Maintenance of the Embarcadero Historic and Interpretive Signage and the Promenade Ribbon Sculpture**

*Carol Marie Daniels*

A brief review of the 2008-2009 projects funded by the San Francisco County Transportation Authority.

8. **New Business**

Discussion of possible Laguna Honda Hospital print purchases for patient rooms - *Jill Manton*

Section 149 policy issue about use of private percent for art funds for performing arts spaces of facilities as well as for visual arts acquisitions or display - *Jill Manton*

9. **Old Business**

10. **Adjournment**

MC 6/12/09

**Notices**

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102 during regular business hours. INFO: Mary Chou (415) 252-3215.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100 - 2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness, Suite 220, San Francisco, CA 94102 - telephone (415) 252-3100, fax (415) 252-3112 and <http://www.sfgov.org/ethics>.

**KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE**

Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby, Jr. by mail to Interim Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415 554 7724; by fax at 415 554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).

## Meeting Information

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### VISUAL ARTS COMMITTEE

Wednesday, June 17, 2009  
10:00 a.m.

25 Van Ness Avenue, Suite 70

#### Minutes

#### Commissioners Present:

Jeanene Przybyski, Dede Wilsey, P.J. Johnston, Alexander Lloyd

#### Absent: Lorraine Garcia-Nakata

#### Staff Present:

Mary Chen, Marcus Davies, Carol Marie Daniels, Jennifer Lovvorn, Tonia Macneil, Jill Manton

**Note:** All votes are unanimous unless recorded otherwise.

The meeting commenced at 10:05 a.m.

#### 1. North Beach Branch Library

Project Manager Jennifer Lovvorn reported that the first North Beach Branch Library artist selection panel meeting took place on June 3rd and included the following panelists: Robert Cardosen, North Beach Library Branch Manager; Marsha Mayham, Project Architect; Roni Bilan, Arts Commissioner; and three community representatives, Mely Herget, Aileen Mecham, and Howard Wong. The panel reviewed 33 artists, which included artists from the Branch Library Prequalified Artists Pool and the 2009 Bay Area Artists Registry, and selected three finalists and one alternate: Bill Fontana, Paul Hayes, Mark Mahberg, and alternate Mark Bough-Sasaki. Ms. Lovvorn presented the work of the finalists and alternate. She reported that the next step will be an artist orientation meeting with the community tentatively scheduled for July 14th, followed by the development of the proposals and the display of proposal boards at the library. The final selection panel meeting will take place at the beginning of October.

Commissioners Przybyski and Johnston recommended that the short list of finalists be augmented to include one or two additional artists that reflect the ethnic diversity of the North Beach neighborhood as well as diversity in art practice as the three finalists have an aesthetic that is more abstract and conceptual. Ms. Lovvorn stated that she will review the artists in the Branch Library Prequalified Artists Pool and the 2009 Bay Area Artists Registry to select more artists to be considered as finalists.

#### THIS MOTION HAS BEEN POSTPONED.

**Motion:** Motion to approve the artist selection panel's recommendation of the following artists as finalists for the North Beach Branch Library public art project: Bill Fontana, Paul Hayes and Mark Mahberg as finalists and Mark Bough-Sasaki as the alternate.

#### 2. Church & Duboce Mini Track and Streetscape Improvement Project

Ms. Lovvorn reported that the first Church & Duboce Mini Track and Streetscape Improvement Project artist selection panel meeting took place on June 5th. The artwork will be sculptural seating for two locations near the intersection of Church and Duboce, which will provide much needed seating and function as a visually unifying element in the area. The artwork project budget is \$80,000. Ms. Lovvorn explained that the community requested an artist to do sculptural seating as the streetscape design has already been envisioned by the community. The artist selection panel included Cass Calkin Smith, Arts Commissioner; Kris Oplowek, Department of Public Works (DPW), the client agency representative; Garin Wong and Kenneth Wingard, community representatives; and three arts professionals, Joseph Becker, Zac Frank, and Julio Morales. The panel reviewed 16 artists from the 2009 Bay Area Artists Registry and selected the following artists as finalists: Masayuki Nagase, a stone sculptor who has created sculptural seating; Primitivo Suarez-Wolfe, whose sculptures focus on architecture; Matthew Passmore/REBAR, whose work includes temporarily turning parking spaces into instant mini-parks with grass and portable amenities; and the alternate Donald Fortescue, who creates wooden sculpture and furniture.

Commissioner Przybyski expressed some concern about the finalists who do not have experience creating permanent public artworks because the sculpture commissioned for this project needs to function as seating and be easy to maintain. Ms. Lovvorn stated the artists will be properly prepared prior to commencing with their design work. Senior Registrar Allison Cummings will attend the artist orientation in order to talk about the use of permanent materials and address concerns about creating functional artworks. Additionally, prior to the second selection panel meeting Arts Commission staff will evaluate the proposals and will forward to a conservatory proposal that may need further evaluation. These evaluations will be shared with the selection panel and the Arts Commission.

**Motion:** Motion to approve the artist selection panel's recommendation of the following artists as finalists for the Church & Duboce Mini Track and Streetscape Improvement public art project: Masayuki Nagase, Primitivo Suarez-Wolfe, and Matthew Passmore/REBAR as finalists and Donald Fortescue as the alternate.

**Moved:** Johnston/Wilsey

#### 3. General Hospital Acute Care Unit - Second Floor Corridor

Ms. Lovvorn presented Lena Wolff's preliminary design illustrations for artwork for the second floor corridor of the General Hospital Acute Care Unit. She stated that Lena Wolff was assigned to this site because her work, which includes imagery of animals, plants and insects rendered in a folk-art manner, was considered to be well suited in style and content for the women's and children's floor. The artist has created design illustrations for artwork at two locations on the corridor. The design which includes two birds and a deer perched on a branch would be located at the end of the corridor. The design which includes a tree and a number of smaller animals would be installed on the corridor wall just opposite the elevator lobby. Ms. Lovvorn asked Commissioners for approval of the preliminary design illustrations before the artist creates fabrication samples.

Commissioner Wilsey suggested that the colors in the work could be more vibrant to create a warmer and more welcoming feeling. She stated that while the imagery is whimsical, the color palette could be more cheerful. Commissioner Johnston thought that the images appeared as if they were floating and suggested that the artist carefully consider the scale of the corridor space and the color in the designs. Programs Director Jill Manton stated that it would be nice to have more contrast in the works as the white background would blend into the surrounding white walls of the corridor. Commissioners reviewed images of Ms. Wolff's past work and noted how the black background made the imagery more vibrant.

Commissioners explained that they were not, however, suggesting Ms. Wolff use black in her proposal for the hospital, but they would like her to consider the element of contrast in her designs. Ms. Lovvorn responded that she would convey the comments from the Commissioners to the artist and bring back revised preliminary design illustration for the review of the Commissioners.

**Motion:** Motion to approve preliminary design illustrations by Lena Wolff with feedback by the Commission for an artwork for the second floor corridor of the General Hospital Acute Care Unit.

**Moved:** Wilsey/Lloyd

#### 4. General Hospital Acute Care Unit - Art Steering Committee

Ms. Lovvorn reported on the formation of the General Hospital Acute Care Unit Art Steering Committee. She stated that Sue Curran, the new CEO of General Hospital would like more hospital staff members to be involved in the public art process in a meaningful way. As a result, the Arts Commission proposed to develop an Art Steering Committee, which will be responsible for conducting the remaining artist selections and reviewing and commenting on the artists' proposals before they are presented to the Visual Arts Committee. The Committee will consist of ten people: five General Hospital representatives, the DPW Project Manager Ron Alameda; two arts professionals including an Arts Commissioner; and two Arts Commission staff including Public Art Program Director Susan Pontious and Project Manager Jennifer Lovvorn.

Commissioner Przybyski asked whether this project's administrative funding was sufficient to support the coordination of a steering committee. Ms. Manton explained that because the estimated administrative fee is over \$1 million, the Arts Commission has the resources to do an excellent job facilitating such a committee. Ms. Manton stated that as the Art Steering Committee includes hospital staff, it generates goodwill and creates a sense of anticipation among staff regarding the public art program.

Ms. Lovvorn reported that there will be five to seven meetings of the Art Steering Committee between now and October and staff is requesting an Arts Commissioner to serve on the Committee. Commissioner Przybyski recommended Commissioner Garcia-Nakata to serve as the lead Commissioner and herself as alternate. If Commissioner Garcia-Nakata is unavailable, Commissioner Przybyski would be the lead and Commissioner Johnston would be the alternate. Ms. Lovvorn explained that the motion accompanying this agenda item is to approve a list of potential arts professionals to serve on the Committee. She explained that the list includes artists who are familiar with the site and the mission of the hospital by virtue of having completed past artwork commissions for the hospital or due to their participation on the General Hospital artist selection panel. Commissioner Johnston stated that General Hospital serves a broad constituency with a large Latino population and it would be prudent to have a member of the Latino community serve on the panel. Commissioner Przybyski recommended that the list include curators. Ms. Manton suggested staff from the Mission Cultural Center or Galeria de la Raza. Ms. Lovvorn stated that she will send the names of additional arts professionals to the Arts Commissioners for their review and she will revise the motion for the July Full Commission agenda.

#### THIS MOTION WILL BE REVISED

**Motion:** Motion to approve the following arts professionals as possible members of the General Hospital Acute Care Unit Art Steering Committee: Leonard Hunter, former Art Commissioner; Hilda Shum, artist; Richard Shaw, artist; Blake Summers, Director and Chief Curator, San Francisco Airport Museums; and Peter Richards, artist.

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#### Art on Market Street

In Project Manager Judy Moran's absence, Ms. Manton presented proposals by three artists for the 2009/10 Art on Market Street Program. Ms. Manton explained that there is a new process for the development of the Art on Market Street program that includes the review of each artist selected for the program by Mr. Canced. Ms. Manton explained that Kobi Ezawa is no longer part of the program and has been paid a partial fee for his time working on the proposals. Ms. Manton then showed images of the proposals of the three artists selected for the program: Pamela Wilson-Ryckman's posters are watercolors based on archival photographs of people in the urban landscape of San Francisco; Binh Daul's posters are photographic collaborations with twelve Bay Area street recyclers; and Jonathan Burstein's posters are portraits of different types of people on Market Street created from a collage of hundreds of photos from Market Street. The portrait in the proposal depicts Dashaun Duffy, a photographer who sells his work in Justin Herman Plaza.

Commissioner Johnston stated that Mr. Daul's proposal appears to celebrate and advocate for street recyclers, which is actually an illegal activity that the Department of the Environment is currently battling. He stated that street recyclers are also a nuisance to business owners along Market Street as they rifle through their trash receptacles. Commissioners responded that they really like Binh Daul's artworks but requested that he change the theme. Regarding Mr. Burstein's portraits, Commissioner Lloyd asked staff to confirm that street artists depicted in the portraits are actually licensed by the Arts Commission. Ms. Manton responded that she would forward the recommendations by the Committee to Ms. Moran.

**Motion:** Motion to approve the kiosk poster proposal by artist Pamela Wilson Ryckman for the Art on Market Street 2009/10 Program and to authorize the Director of Cultural Affairs to enter into a contract for an amount not to exceed \$16,000 to design and print six posters and coordinate an auxiliary public program.

**Moved:** Johnston/Wilsey

#### THIS MOTION WAS POSTPONED.

**Motion:** Motion to approve the kiosk poster proposal by artist Binh Daul for the Art on Market Street 2009/10 Program and to authorize the Director of Cultural Affairs to enter into a contract for an amount not to exceed \$16,000 to design and print six posters and coordinate an auxiliary public program.

**Motion:** Motion to approve the kiosk poster proposal by artist Jonathan Burstein for the Art on Market Street 2009/10 Program and to authorize the Director of Cultural Affairs to enter into a contract for an amount not to exceed \$16,000 to design and print six posters and coordinate an auxiliary public program.

**Moved:** Johnston/Lloyd

#### 6. Valencia Streetscape

Project Manager Tonin Macneil presented the finalists for the Valencia Streetscape public art project. Ms. Macneil explained that the selection panel wanted to choose four finalists rather than three finalists and an alternate. The budget for the project is \$52,000 and the project site spans Valencia Street from 15th to 19th Streets. She stated that originally, staff was considering artwork that functions as bike racks; however, the project has now evolved to sculptural works that will be installed on six poles at least ten feet high, which will be provided by DPW. She stated that the selection panel included Kevin Chen, Program Director of Intersection for the Arts; Carolina Prince de Leon, Executive Director of Garcia De La Raza; DPW landscape architects Martha Keltner and John Dennis, and two community representatives, Chire Hyland and Ale Murray. The four artist finalists are Michael Arcega, Ana Teresa Fernandez, Brian Goggin, and Misako Inaoka.

Commissioner Przybyski asked the artists in the candidate pool had expressed interest in the Valencia Streetscape project. Ms. Macneil responded that as the pool was selected from the 2009 Bay Area Registry, very few of the artists expressed a particular interest in the Valencia Streetscape project. Commissioner Przybyski commented that it was difficult to imagine the work that Ms. Fernandez would propose for the project given her past work. Ms. Macneil responded that both Mr. Chen and Ms. Prince de Leon strongly advocated for Ms. Fernandez to participate as a finalist. Ms. Manton stated that she supports the diversity of artistic practice in the final group given that there have been complaints about projects being awarded to the same group of artists.

**Motion:** Motion to approve the artist selection panel's recommendation of the following artists as finalists for the Valencia Streetscape public art project: Michael Arcega, Ana Teresa Fernandez, Brian Goggin, and Misako Inaoka.

**Moved:** Lloyd/Wilsey

#### 2008-2009 Annual Maintenance of the Embarcadero Historic and Interpretive Signage and the Promenade Ribbon Sculpture

Project Manager Carol Marie Daniels provided a brief review of the 2008-2009 projects funded by the San Francisco County Transportation Authority. She reported that maintenance work was completed with a budget of approximately \$72,000 for the Embarcadero Historic and Interpretive Signage project and the Promenade Ribbon Sculpture. Ms. Daniels stated that the Arts Commission initially wanted to repair all the damaged bollards and missing skate clips, but then limited repair of the raised elements because of the redevelopment along the Embarcadero. She reported that DPW patched and repaired the bollards from Pier 14 to Pier 30 and a local art fabricator is replacing three damaged porcelain enamel panel panels. Stickers and graffiti were removed from the porcelain enamel pylons and slurry was applied to the concrete pilings. An anti-graffiti coating was also applied to all the concrete pilings and bases. Ms. Daniels reported that 53 percent of the budget for the maintenance of the work went to DPW, 17 percent went to a San Francisco fabricator, and six percent went to an out-of-state manufacturer. Commissioners applauded both the maintenance completed on the works at the Embarcadero as well as the fact that the work was primarily completed by DPW and San Francisco-based workers.

#### 8. New Business

Ms. Manton reported that the art program completed at Laguna Honda Hospital was truly successful because the clients have asked the Arts Commission to purchase additional artwork for 800 patient rooms in the amount of \$400,000. Instead of purchasing posters to be framed, Ms. Manton expressed her interest in commissioning local artists to create prints for the patient rooms. With the cost of framing estimated to be about \$150, the Arts Commission could spend up to \$350 on a print. Ms. Manton reported that she spoke with local gallery owners including Paula Anglin, Julia Tegenon, and Heather Marx, who is currently featuring limited edition artist prints for as low as \$250. Ms. Manton stated that the Arts Commission could focus on works by San Francisco-based artists or artists represented by San Francisco galleries. She believes that such a project would be good public relations for the Arts Commission while pleasing some of the concerns by Supervisor Clift about supporting local artists. She said that as Ms. Pontions and Ms. Cummings have some concerns about the management of the artwork - as patients are allowed to select artworks at they move into their rooms and it would be difficult to provide proper oversight with a moving collection - the Arts Commission could purchase the work and charge a reasonable fee to maintain the inventory of the original pool, but not accept the work into the City's Collection because of the difficulty in tracking and maintaining the work.

Commissioner Przybyski supported the idea of having relevant works created by promising young artists for the hospital. Ms. Manton explained that the work commissioned will enhance the experience of the patient's room and there are several wonderful printers in the area including Crown Point Press, Arion Press, Anubora Press and Electric Works, who could participate in the project. Ms. Manton also stated that the program could be open to photography. Commissioners suggested contacting Supervisor Elshermid and Ms. Manton responded that she will prepare a press announcement regarding the project and ask Supervisor Elshermid to participate.

Ms. Manton reported on the Section 149 policy issue about the use of private percent for art funds for performing arts spaces of facilities as well as for visual arts acquisitions or display. Commissioner Przybyski asked how much C3 money realistically will be generated. Commissioner Johnston expressed his concern over acquiring space for the performing arts. He stated that if the funding is not logically and legally used for publicly accessible art, then the funding becomes more vulnerable in other uses in the future. Commissioner Johnston recommended the issue be discussed at the next meeting of the Executive Committee.

#### 9. Old Business

Ms. Lovorn provided an update on the proposal for a temporary public art installation at the intersection of Castro and Market Streets titled "Pink Cloud" by the artist team of Christian Wertheimann + LOMA. She explained that staff met with the Supervisor Duffy as well as leaders from the following community organizations: the Castro Community Benefit District, the Eureka Valley Promotion Association, and Castro Area Action + Planning. On May 17, Arts Commission staff held a public meeting, which was attended by approximately ten people who had questions primarily about the feasibility of the project. Because the notion of conducting a feasibility study is supported by Supervisor Duffy and the key community stakeholders, the Arts Commission will proceed with entering into an agreement with the artist to commence with the study.

Commissioner Przybyski stated her concern that the Public Utilities Commission ("PUC") art enrichment money be used throughout the City's many districts and not primarily in District 8. Ms. Manton reported that she met with PUC Assistant External Affairs Manager Laura Spanjian who is eager for art enrichment funds from the PUC to be used for permanent projects throughout the City to create a cultural legacy from the PUC Capital Improvement Program. Ms. Manton explained that the PUC funds have been used to finance both temporary projects and permanent projects. For this 2009/2010 year, Ms. Spanjian agreed to \$150,000 for temporary public art projects. Ms. Manton explained that of the permanent projects funded by PUC money, the project at McLaren Park is temporarily stalled because of issues regarding ADA accessibility of the trail; the Sunnyside Conservatory is almost finished; and the artwork for the Randall Museum by Charles Sowers has been delayed, but a prototype will be installed in July.

Ms. Manton reported that from a recent survey conducted by the Recreation and Park Department that asked people what they would like to have more of in their parks, the majority of respondents stated that they want more public art in their parks. Commissioner Przybyski discussed the possibility of creating a destination place for experiencing artwork in San Francisco.

Ms. Manton reported that Mayor Newsom wrote a memo to Mr. Canced requesting a significant temporary public art project in the City next year. Ms. Manton reported that she met with San Francisco Museum of Modern Art, Curator of Architecture, Henry Urbach and discussed the possibility of having Krzysztof Wodiczko create a projection or series of projections on San Francisco buildings or monuments. Commissioner Przybyski recommended adding artists Alfredo Jaar and Francis Alys to the list of artists under consideration for the project.

Ms. Manton reported that as Director of Programs, she is now responsible for Civic Design Review. She stated that the program is supposed to be revenue neutral but is now taking up at least thirty-five percent of her time; as a result, the Arts Commission is considering the possibility of charging departing artists a fee for special Civic Design Review meetings that occur in addition to the regular monthly meetings. She also stated that she would like to resurrect the artist-in-residence idea and would like to propose artist Ned Kahn to work with DPW architects. Commissioner Przybyski suggested referencing the inSITE arts festival that takes place at the cities of Tijuana and San Diego.

#### 10. Adjournment

Meeting adjourned at 11:54 am.

MC 6, 12, 09



## Meeting Information

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Year: 2009 [go](#)

### VISUAL ARTS COMMITTEE

Wednesday, June 17, 2009

3:00 p.m.

25 Van Ness Avenue, Suite 70

**Meeting Cancelled**

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# San Francisco Arts Commission

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July 15, 2009

**VISUAL ARTS COMMITTEE**

Wednesday, July 15, 2009

3:00 pm

25 Van Ness Avenue, Suite 70

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**Agenda**SAN FRANCISCO  
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1. Motion for final approval and authorization of the final contract payment to artist Eric Powell for *Ocean Current*, the installed steel wall sculptural relief, approximately 28 feet long and 4 feet high, weighing approximately 400 pounds, with a curvilinear open design, bolted to the wall above book shelves in the Main Reading Room of the Ingleside Branch Library.

2. Motion to accept into the Civic Art Collection *Ocean Current*, the installed steel wall sculptural relief, approximately 28 feet long and 4 feet high, weighing approximately 400 pounds, with a curvilinear open design, bolted to the wall above book shelves in the Main Reading Room of the Ingleside Branch Library by artist Eric Powell, commissioned for the San Francisco Public Library.

3. Motion to approve a painted mural on four sides of the PUC Substation across from the Alice Griffith Opportunity Center in Bayview Hunters Point by Precita Eyes muralists Susan Cervantes and Malik Seneferu in collaboration with residents of the Alice Griffith Housing Development, Bayview Koshland Fellows and Communities of Opportunity.

**2. Broadway Streetscape***Tonia Macneil, Marcus Davies*

Report on final cleaning and creation of a maintenance fund for *Language of the Birds*.

**Motion:** Motion to accept into the Civic Art Collection the artwork by Brian Goggin with Dorka Keehn entitled *Language of the Birds* consisting of 23 suspended sculptures, rigging, electronics, integral lighting, and 500 square feet of paving with embedded text as defined in the Artist's Final Design and General Contractor's construction documents, located at the intersection of Broadway and Columbus Avenues in North Beach.

**Motion:** Motion to gratefully acknowledge and thank Brian Goggin and Dorka Keehn for their approval to allocate \$11,500 from their original grant provided for the creation of *Language of the Birds* to a maintenance fund to be used exclusively for the artwork.

**3. Ortega Branch Library***Mary Chou*

Present revised proposal by Wowhaus for the Ortega Branch Library.

**Motion:** Motion to approve the artist team Wowhaus' revised proposal for the Ortega Branch Library, as recommended by the Ortega Branch Community Artist Selection Panel, and to authorize the artist to proceed to final design.

**4. General Hospital Acute Care Unit - Art Steering Committee**



*Jennifer Lovvorn*

Request for Commissioner representative to the committee.

**5. North Beach Branch Library**

*Jennifer Lovvorn*

Presentation of artist finalists for North Beach Branch Library.

**Motion:** Motion to approve the artist selection panel's recommendation of the following artists as finalists for the North Beach Branch Library public art project: Bill Fontana, Paul Hayes and Mark Malmberg as finalists and Mark Baugh-Sasaki as the alternate.

**6. San Francisco General Hospital**

*Susan Pontious*

Presentation of Rupert Garcia's lobby design for General Hospital.

**Motion:** Motion to approve Rupert Garcia's lobby design for San Francisco General Hospital.

**7. San Francisco International Airport - Terminal Two**

*Susan Pontious*

Presentation of Norie Sato's design for San Francisco International Airport - Terminal Two.

**Motion:** Motion to approve Norie Sato's design for the facade of Terminal Two of San Francisco International Airport.

**8. Art on Market Street Program**

*Judy Moran*

Presentation of kiosk poster project proposal by artist Binh Danh.

**Motion:** Motion to approve the kiosk poster project proposal by artist Binh Dinh for the Art on Market Street 2009/10 Program and to authorize the Director of Cultural Affairs to enter into contract with Binh Danh for an amount not to exceed \$16,000 for the design development and printing of the proposed poster designs and coordination of a project-related public event.

**9. New Business**

**10. Old Business**

**11. Adjournment**

MC 7/10/09

**Notices**

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102 during regular business hours. INFO: Mary Chou (415) 252-3215. Public comment in regard to specific items will be taken before or during consideration of the item. The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices. Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100 - 2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness, Suite 220, San Francisco, CA 94102 - telephone (415) 252-3100, fax (415) 252-3112 and <http://www.sfgov.org/ethics>.

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Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby, Jr. by mail to Interim Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415 554 7724; by fax at 415 554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).





## San Francisco Arts Commission

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July 15, 2009 meeting cancelled

### VISUAL ARTS COMMITTEE

Wednesday, July 15, 2009

3:00 pm

25 Van Ness Avenue, Suite 70

Meeting Cancelled

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# San Francisco Arts Commission

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July 21, 2009 special meeting

## VISUAL ARTS COMMITTEE

Tuesday, July 21, 2009

10:00 am

25 Van Ness Avenue, Suite 70

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## Agenda

### 1. Consent Calendar

1. Motion for final approval and authorization of the final contract payment to artist Eric Powell for *Ocean Current*, the installed steel wall sculptural relief, approximately 28 feet long and 4 feet high, weighing approximately 400 pounds, with a curvilinear open design, bolted to the wall above book shelves in the Main Reading Room of the Ingleside Branch Library.

2. Motion to accept into the Civic Art Collection *Ocean Current*, the installed steel wall sculptural relief, approximately 28 feet long and 4 feet high, weighing approximately 400 pounds, with a curvilinear open design, bolted to the wall above book shelves in the Main Reading Room of the Ingleside Branch Library by artist Eric Powell, commissioned for the San Francisco Public Library.

3. Motion to approve a painted mural on four sides of the PUC Substation across from the Alice Griffith Opportunity Center in Bayview Hunters Point by Precita Eyes muralists Susan Cervantes and Malik Seneferu in collaboration with residents of the Alice Griffith Housing Development, Bayview Koshland Fellows and Communities of Opportunity.

### 2. Gallery

*Meg Shiffler*

Brief presentation on the next North Light Court Banner Project featuring images from Bay Area artist Christina Seely's LUX project.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with the artist Christina Seely in an amount not to exceed \$2,000 for ten photographs to be duplicated on banners in the North Light Court of City Hall.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with Justine Topfer in an amount not to exceed \$3,000 for project management of the North Light Court Banner Project featuring photographs by Christina Seely.

### 3. 9-1-1 Plaza

*Tonia Macneil*

Staff Report

Report on status of 9-1-1 Plaza public art project.

**Motion:** Motion to approve an honorarium of \$2,000 to Sheila Ghidini for her design of a work of art for the 9-1-1 Plaza, upon the cancellation of the project by the Department of Emergency Services.

### 4. Harvey Milk Recreation Center

*Tonia Macneil*

Staff Report



Presentation of installed artwork images. Report on additional work needed to revise lighting and install protective glazing for exterior window walls.

**Motion:** Motion to approve an increase of \$18,000 in the amount of the contract with Susan Schwartzberg to provide artwork for Harvey Milk Recreation Center for a total contract amount not to exceed \$80,000, for modifications to lighting and plinths and installation of protective glazing at the exterior window walls and related expenses.

5. **Broadway Streetscape**

*Tonia Macneil, Marcus Davies*

Report on final cleaning and creation of a maintenance fund for *Language of the Birds*.

**Motion:** Motion to accept into the Civic Art Collection the artwork by Brian Goggin with Dorka Keehn entitled *Language of the Birds* consisting of 23 suspended sculptures, rigging, electronics, integral lighting, and 500 square feet of paving with embedded text as defined in the Artist's Final Design and General Contractor's construction documents, located at the intersection of Broadway and Columbus Avenues in North Beach.

**Motion:** Motion to gratefully acknowledge and thank Brian Goggin and Dorka Keehn for their approval to allocate \$11,500 from their original grant provided for the creation of *Language of the Birds* to a maintenance fund to be used exclusively for the artwork.

6. **Ortega Branch Library**

*Mary Chou*

Presentation of revised proposal by Wowhaus for the Ortega Branch Library.

**Motion:** Motion to approve the artist team Wowhaus' revised proposal for the Ortega Branch Library, as recommended by the Ortega Branch Community Artist Selection Panel, and to authorize the artist to proceed to final design.

7. **San Francisco General Hospital - Main Entry Drive Sculpture and Plaza Artwork**

*Susan Pontious*

Staff Report

Presentation of public art approach and selection plan for Main Entry Drive Sculpture and Plaza Artwork

**Motion:** Motion to approve Public Art Project Outline for San Francisco General Hospital Main Entry Drive Sculpture and Plaza Artwork.

**Motion:** Motion to approve the following arts professionals as possible members of artist selection panels for San Francisco General Hospital Acute Care Unit: Carolina Ponce de León, Executive Director, Galeria de la Raza; Debra Cullinan, Executive Director, Intersection for the Arts; Betti-Sue Hertz, Director of Visual Arts, Yerba Buena Center for the Arts; Lucinda Barnes, Chief Curator, Berkeley Art Museum; Michael Schwager, Consulting Curator, Di Rosa Preserve; Walter Hood, Landscape Architect and Artist; Barbara Goldstein, Public Art Director, San Jose Public Art Program; Joseph Becker, Assistant Curator of Architecture and Design, SFMOMA; Jennie E. Rodríguez, Executive Director, Mission Cultural Center for Latino Arts; René de Guzman, Senior Curator, Oakland Museum; Karen Tsujimoto, Senior Curator, Oakland Museum; Hung Liu, artist; and Diana Pumpelly Bates, artist.

8. **General Hospital Acute Care Unit - Art Steering Committee**

*Jennifer Lovvorn*

Request for Commissioner representative to the committee.

9. **North Beach Branch Library**

*Jennifer Lovvorn*

Presentation of artist finalists for North Beach Branch Library.

**Motion:** Motion to approve the artist selection panel's recommendation of the following artists as finalists for the North Beach Branch Library public art project: Bill Fontana, Paul Hayes and Mark Malmberg as finalists and Mark Baugh-Sasaki as the alternate.

10. **San Francisco General Hospital**

*Susan Pontious*

Presentation of Rupert Garcia's lobby design for General Hospital.

**Motion:** Motion to approve Rupert Garcia's lobby design for San Francisco General Hospital.

11. **Art on Market Street Program**

*Judy Moran*

Presentation of kiosk poster project proposal by artist Binh Danh.

**Motion:** Motion to approve the kiosk poster project proposal by artist Binh Danh for the Art on Market Street 2009/10 Program and to authorize the Director of Cultural Affairs to enter into contract with Binh Danh for an amount not to exceed \$16,000 for the design development and printing of the proposed poster designs and coordination of a project-related public event.

12. **New Business**

13. **Old Business**

14. **Adjournment**

MC 7/15/09

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## Meeting Information

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Year: 2009 [go](#)

### VISUAL ARTS COMMITTEE

Tuesday, July 21, 2009

10:00 am

25 Van Ness Avenue, Suite 70

Meeting Cancelled

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# San Francisco Arts Commission

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August 19, 2009

## VISUAL ARTS COMMITTEE

Wednesday, August 19, 2009

3:00 pm

25 Van Ness Avenue, Suite 70

## Agenda

### 1. Consent Calendar

1. Motion to approve the six poster designs titled *Taking In* by artist Pamela Wilson-Ryckman for the Art on Market Street 2009/10 Program and authorize the artist to proceed to print four reproductions of each design for installation in 24 Market Street kiosks from October 5 to December 31, 2009.

2. Motion to approve an honorarium in the amount of \$4,000 to Kelly Lindner for her coordination of an exhibition at City Hall commemorating the 40th anniversary of the San Francisco Arts Commission Gallery.

3. Motion to approve the artist selection panel's recommendation of the following artists as finalists for the North Beach Branch Library public art project: Bill Fontana, Paul Hayes and Mark Malmberg as finalists and Mark Baugh-Sasaki as the alternate.

### 2. Ortega Branch Library

Mary Chou

Presentation of revised proposal by Wowhaus for the Ortega Branch Library.

**Motion:** Motion to approve the artist team Wowhaus' revised proposal for the Ortega Branch Library, as recommended by the Ortega Branch Community Artist Selection Panel, and to authorize the artist to proceed to final design.

### 3. Visitation Valley Branch Library

Mary Chou

Presentation of the preliminary proposal by artists Mark Grieve and Ilana Spector, recommended by the Visitation Valley Branch Community Artist Selection Panel for creation of an artwork at the Visitation Valley Branch Library.

**Motion:** Motion to approve the artists Mark Grieve and Ilana Spector and their proposal for the Visitation Valley Branch Library, as recommended by the Visitation Valley Branch Community Artist Selection Panel.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with the artists Mark Grieve and Ilana Spector in an amount not to exceed \$75,000 for the final design, fabrication, and transportation of an artwork for the Visitation Valley Branch Library.

### 4. Laguna Honda Hospital - Owen Smith

Susan Pontious

Update on Owen Smith's artwork for Laguna Honda Hospital.

**Motion:** Motion to approve an increase of Owen Smith's contract for the fabrication and installation of an artwork at Laguna Honda Hospital from \$197,740 to \$287,515 in order to change the material for the three lobby murals from paint on canvas to ceramic mosaic.

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**5. Laguna Honda Hospital - Cliff Garten***Susan Pontious*

Update on Cliff Garten's artwork for Laguna Honda Hospital.

**Motion:** Motion to approve the construction mock-up for Cliff Garten's handrail and release to fabricate.

**6. San Francisco General Hospital***Susan Pontious*

Update on Rupert Garcia's proposal for the lobby of General Hospital.

**Motion:** Motion to Rupert Garcia proposal for the lobby of General Hospital, which includes artworks on the stairwell wall, the wall behind the reception desk, the terrazzo floor, and the pedestrian bridge.

**7. General Hospital Acute Care Unit - Surgery Waiting Room***Jennifer Lovvorn*

Presentation of Paul Kos's artwork proposal for the Surgery Waiting Room on Basement 1 of the General Hospital Acute Care Unit.

**Motion:** Motion to approve the artwork proposal by Paul Kos for the Surgery Waiting Room on Basement 1 of the General Hospital Acute Care Unit.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into a contract with Paul Kos for an amount not to exceed \$90,000 for design, fabrication, transportation and installation consultation for an artwork for the Surgery Waiting Room on Basement 1 of the General Hospital Acute Care Unit.

**8. General Hospital Acute Care Unit - Main Entry Drive Sculpture and Plaza Artwork***Jennifer Lovvorn**Staff Report*

Presentation of public art approach and selection plan for Main Entry Drive Sculpture and Plaza Artwork

**Motion:** Motion to approve public art approach and selection plan for Main Entry Drive Sculpture and Plaza Artwork as detailed in the *Main Entry Drive Sculpture and Plaza Artwork Project Outline*.

**9. General Hospital Acute Care Unit - Windows and Glass Elements on Floors 3 - 7***Jennifer Lovvorn*

Presentation of the selected artists and their floor assignments for the Windows and Glass Elements on Floors 3 - 7.

**Motion:** Motion to approve up to five of the following artists and their site assignments as recommended by the selection panel for the General Hospital Acute Care Unit - Windows and Glass Elements on Floors 3 - 7: Seyed Alavi, Kathy Bradford, Stephen Galloway, Mildred Howard, Paul Marioni, Julio Cesar Morales, and Anna Murch.

**10. Sunset Playground***Jennifer Lovvorn**Staff Report*

Presentation of public art project approach and artist selection plan for the Sunset Playground art enrichment project.

**Motion:** Motion to approve the public art approach and artist selection plan for Sunset Playground as detailed in the *Sunset Playground Public Art Project Outline*.

**Motion:** Motion to approve the following arts professionals as potential selection panelists for the Sunset Playground Public Art Project: Abby Chen, Curator, Chinese Culture Center; Jennifer Easton, Public Art Administrator, San Jose Public Art; Kate Eilertsen, Director, Sonoma Valley Museum of Art; Walter Kitundu, artist; and Ellen Oh, Executive Director, Kearny Street Workshop.

**11. North Beach Branch Library**

*Jennifer Lovvorn*

Approval of the artist selection panel's recommendation of the North Beach Branch Library artist finalists.

**12. Existing Artwork at Cayuga Playground**

*Marcus Davies*

Report on the removal, storage and reinstallation of artwork by Demetrio Bracerros at Cayuga Playground.

**13. Cayuga Playground**

*Jennifer Lovvorn*

Staff Report

Presentation of public art project approach and artist selection plan for the Cayuga Playground art enrichment project.

**Motion:** Motion to approve the public art approach and artist selection plan for Cayuga Playground as detailed in the *Cayuga Playground Public Art Project Outline*.

**Motion:** Motion to approve the following arts professionals as potential selection panelists for the Cayuga Playground Public Art Project: Michael Arcega, artist; Kate Eilertsen, Director, Sonoma Valley Museum of Art; Jennifer McCabe, Director, Museum of Craft and Folk Art; Hal Nelson, curator, San Francisco Museum of Craft + Design; and Pepe Ozan, artist.

**14. SOMA West**

*Tonia Macneil/Judy Moran*

Staff Report

Presentation of images of three finalists recommended by the artist selection panel for the SOMA West Improvements Project/McCoppin Gardens site. Presentation of images of second art site and discussion of project guidelines.

**Motion:** Motion to approve the following finalists to create proposals for the SOMA West Improvements Project McCoppin Gardens site: Seyed Alavi, Mark Grieve, Scott Oliver, and alternate Michael Hayden.

**Motion:** Motion to approve art project guidelines for the SOMA West underpass artwork for a budget not to exceed \$72,000.

**15. New Business**

**16. Old Business**

**17. Adjournment**

MC 8/14/09

**Notices**

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## San Francisco Arts Commission

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August 19, 2009

### VISUAL ARTS COMMITTEE

Wednesday, August 19, 2009

3:00 pm

25 Van Ness Avenue, Suite 70

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### Minutes

#### Commissioners Present:

P.J. Johnston, Lorraine Garcia-Nakata, Maya Draisin

#### Staff Present:

Mary Chou, Allison Cummings, Marcus Davies, Jennifer Lovvorn, Tonia Macneil, Judy Moran, Kate Patterson, Susan Pontious

**Note:** All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:15 pm.

#### 1. Consent Calendar

1. Motion to approve the six poster designs titled *Taking In* by artist Pamela Wilson-Ryckman for the Art on Market Street 2009/10 Program and authorize the artist to proceed to print four reproductions of each design for installation in 24 Market Street kiosks from October 5 to December 31, 2009.

2. Motion to approve an honorarium in the amount of \$4,000 to Kelly Lindner for her coordination of an exhibition at City Hall commemorating the 40th anniversary of the San Francisco Arts Commission Gallery.

3. Motion to approve the artist selection panel's recommendation of the following artists as finalists for the North Beach Branch Library public art project: Bill Fontana, Paul Hayes and Mark Malmberg as finalists and Mark Baugh-Sasaki as the alternate.

**Motion:** Approve consent calendar items.

**Moved:** Garcia-Nakata/Draisin

#### 2. Ortega Branch Library

Program Associate Mary Chou presented the revised proposal by Wowhaus for the Ortega Branch Library. Ms. Chou explained that during the June Visual Arts Committee meeting, the Committee reviewed the proposal by Wowhaus that was recommended by the selection panel for the new Ortega Branch Library in the Outer Sunset. In that proposal, there was one sculptural fish sited in front of the library and one in the planters behind the library. The selection panel collectively recommended that the artists move the fish placed at the back of the library to the front of the library, and the Committee agreed with the suggestion. The revised proposal with the two fish located at the front of the library was reviewed and approved by the branch librarian, Mindy Linetzky and Lena Chen of the Branch Library Improvement Program, and the landscape architect Lizzy Hirsch. Ms. Chou also presented a new sample of the mosaic surface of the sculpture, completed in collaboration with Colette Crutcher, who will lead the application of mosaic tiles on the sculptures. Commissioners supported the revision.

**Motion:** Motion to approve the artist team Wowhaus' revised proposal for the Ortega Branch Library, as recommended by the Ortega Branch Community Artist Selection Panel, and to authorize the artist to proceed to final design.

**Moved:** Garcia-Nakata/Draisin

#### 3. Visitacion Valley Branch Library

Ms. Chou presented the preliminary proposal by artists Mark Grieve and Ilana Spector, recommended by the Visitacion Valley Branch Community Artist Selection Panel for creation of an artwork at the Visitacion Valley Branch

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Library. She stated that on July 30th, the selection panel met to review the proposals of three artists/artist teams for the new library. The six members of the panel included three elected community representatives, Anne Seeman, Tara Hui, and Chris Barnett, branch librarian Wen Chen, architect Andy Maloney, and Commissioner Johnston. After each presentation, discussion of the works and public comment, the panel unanimously selected the proposal of artist team Mark Grieve and Ilana Spector. Their proposal is a suspended sculpture made of recycled bicycle gears, rims, and polished steel hoops of various sizes. It represents a universe of possibilities and alludes to technology, astronomy and biology. The panel selected their proposal because of its various layers of reference to knowledge, the individual narrative viewers can bring to the work, the dynamism of the work, and the way in which the work will change throughout the day depending on the light.

Commissioner Johnston reported that the panel unanimously liked the proposal by Mark Grieve and Ilana Spector. He also stated that the email sent from one of the artist finalists who were not selected revealed the finalists' misunderstanding of the panel's deliberations; the final decision made by the panel was based on aesthetics rather than issues of placement. Staff stated they would draft a response to the artists.

**Motion:** Motion to approve the artists Mark Grieve and Ilana Spector and their proposal for the Visitacion Valley Branch Library, as recommended by the Visitacion Valley Branch Community Artist Selection Panel.

**Moved:** Draisin/Garcia-Nakata

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with the artists Mark Grieve and Ilana Spector in an amount not to exceed \$75,000 for the final design, fabrication, and transportation of an artwork for the Visitacion Valley Branch Library.

**Moved:** Draisin/Garcia-Nakata

#### 4. **Laguna Honda Hospital - Owen Smith**

Program Director Susan Pontious provided an update on Owen Smith's artwork for Laguna Honda Hospital. She explained that Mr. Smith, who originally intended to create three lobby murals in the form of paint on canvas, (one 9' by 9' and the other two 9' x 6'), proposes to translate the paintings into mosaic, a more resilient material. She stated that the glaze on the mosaic tiles was specifically designed by the fabricator to mirror the painting style of the artist. Director of Cultural Affairs Luis R. Cancel and Commissioners expressed their enthusiasm over images of Mr. Smith's work shown in mosaic format.

**Motion:** Motion to approve an increase of Owen Smith's contract for the fabrication and installation of an artwork at Laguna Honda Hospital from \$197,740 to \$287,515 in order to change the material for the three lobby murals from paint on canvas to ceramic mosaic.

**Moved:** Garcia-Nakata/Draisin

#### 5. **Laguna Honda Hospital - Cliff Garten**

Ms. Pontious provided an update on Cliff Garten's artwork for Laguna Honda Hospital. She stated that there were some accessibility issues regarding the design of the handrail due to its undulating shape. She stated that according to ADA guidelines, handrails have to be continuously 1 ½ inches from the wall. The solution to the artwork involved placing a strip along the backside of the handrail. The revised handrail design was approved by Kevin Jensen, the ADA/Disability Access Coordinator for the City and County of San Francisco. Commissioners supported the solution to the handrail.

**Motion:** Motion to approve the construction mock-up for Cliff Garten's handrail and release to fabricate.

**Moved:** Draisin/Garcia-Nakata

#### 6. **San Francisco General Hospital**

Ms. Pontious provided an update on Rupert Garcia's proposal for the lobby of General Hospital. The revised proposal, simplified from the previous version, takes the form of a flower on the floor of the lobby. Ms. Pontious explained that the revised proposal was presented to the General Hospital Art Steering Committee, whose members were thrilled with the design. Commissioners supported the revised design and Commissioner Johnston, a member of the Steering Committee, explained that the artist had given a lot of thought to the selection of colors to be used in a hospital setting. Ms. Pontious further explained that the artist, partly in response to the oftentimes institutional or hotel lobby-like colors used in hospitals, selected deep and rich colors. Ms. Pontious stated that she is asking for design approval in the motion today and will ask for approval of a contract amount in an upcoming Visual Arts Committee meeting. Commissioner Johnston also stated that the various members of the Committee,



who were very smart and opinionated, all embraced the revised proposal.

**Motion:** Motion to approve Rupert Garcia's proposal for the lobby of General Hospital, which includes artworks on the stairwell wall, the wall behind the reception desk, the terrazzo floor, and the pedestrian bridge.

**Moved:** Draisin/Garcia-Nakata

#### 7. General Hospital Acute Care Unit - Surgery Waiting Room

Project Manager Jennifer Lovvorn presented Paul Kos' artwork proposal for the Surgery Waiting Room on Basement 1 of the General Hospital Acute Care Unit. Ms. Lovvorn explained that as the waiting room has no windows, the artwork was designed to function like a five-panel "window" comprised of five LCD monitors recessed into the waiting room's east wall. The monitors show a video with leaves of aspen trees fluttering in the wind at different levels of intensity. The video is an hour of footage placed on a seamless loop. Ms. Lovvorn stated that the Art Steering Committee responded positively to the work, which they thought was soothing and they liked that it resembled part of the architecture of the site. Mr. Cancel suggested that the artist could consider making the sound component available to visitors by using their cell phones to call a dedicated number which would play the sound of the wind blowing through the aspen leaves. Commissioners expressed their support for this project.

**Motion:** Motion to approve the artwork proposal by Paul Kos for the Surgery Waiting Room on Basement 1 of the General Hospital Acute Care Unit.

**Moved:** Garcia-Nakata/Draisin

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into a contract with Paul Kos for an amount not to exceed \$90,000 for design, fabrication, transportation and installation consultation for an artwork for the Surgery Waiting Room on Basement 1 of the General Hospital Acute Care Unit.

**Moved:** Garcia-Nakata/Draisin

#### 8. General Hospital Acute Care Unit - Main Entry Drive Sculpture and Plaza Artwork

Ms. Lovvorn presented the public art approach and selection plan for the Main Entry Drive Sculpture and Plaza Artwork for General Hospital Acute Care Unit, as detailed in the staff report. She stated that the architects had envisioned the main entry drive median as a location for a significant sculpture, which would have the potential to become an emblem for the hospital due to its high visibility. The budget allocation for this sculpture would be \$400,000. The other opportunity is at the plaza that connects the new Acute Care Unit to the existing hospital and lies at the center of the hospital campus. The design of the plaza is intended to be open to facilitate the flow of people. Staff suggests human-scale sculptural elements, possibly functional, that could be integrated into the plaza design. The recommended budget for this artwork is \$300,000. Ms. Lovvorn stated the feedback from recent meetings is that the current pre-qualified pool of artists does not have a sufficient number of sculptors for the remaining two opportunities. She stated that staff proposes initiating a new RFQ limited to artists residing in the Bay Area. Staff will pre-screen the applications from the new RFQ and convene a panel with an Arts Commissioner, two General Hospital representatives, Ronald Alameida, DPW Project Manager, and two arts professionals. Commissioners supported the process of issuing a new RFQ to ensure that there are enough eligible candidates for these two significant opportunities at the hospital.

**Motion:** Motion to approve public art approach and selection plan for Main Entry Drive Sculpture and Plaza Artwork as detailed in the *Main Entry Drive Sculpture and Plaza Artwork Project Outline*.

**Moved:** Draisin/Garcia-Nakata

#### 9. General Hospital Acute Care Unit - Windows and Glass Elements on Floors 3 - 7

Ms. Lovvorn presented the selected artists for the Windows and Glass Elements on Floors 3 - 7, as detailed in the staff report. Ms. Lovvorn provided an overview of the art opportunities on each of the floors and stated that the plan is to have one artist per floor to create a unified vision for each floor. She stated that the selection panel included Leonard Hunter, former Commissioner; Jennie Rodriguez of the Mission Cultural Center; Ron Alameida, DPW Project Manager; and two caucused votes by General Hospital representatives. The panel convened on August 12th to hear presentations made by the artists. The panel discussed each of the proposals and ranked the artists as follows: Mildred Howard, Stephen Galloway, Julio Cesar Morales, Paul Marioni, Anna Murch and Seyed Alavi. Ms. Lovvorn stated that the panel was not inclined to select the top five ranked artists for the five project opportunities. Based on the ranking, the panel recommended that the top three artists be selected for projects.

Ms. Lovvorn then presented the proposals of the three artists. The highest ranking proposal by Mildred Howard



features a brightly colored landscape, which is processed to resemble the artist's earlier collage work. The second highest ranking proposal by Stephen Galloway consists of imagery of lush green tree leaves. Although this proposal looks similar to that of Paul Kos whose work will be located on the Basement 1 level, Mr. Galloway's images of tree leaves are larger than life-size and would be lit from behind with natural light. In addition, the two artwork locations would not typically be viewed by the same staff and patients. Ms. Lovvorn reported that the panel recommended that Mr. Galloway be asked to redesign the imagery for the curved glass element. Staff supports this recommendation. The third highest ranking proposal by Julio Cesar Morales includes drawn portraits of people he met and photographed at General Hospital, along with map-like drawings referencing their paths of travel to the hospital. The curved glass element also includes positive words such as harmony, strength and hope. Ms. Lovvorn stated that Mr. Cancel and Programs Director Jill Manton thought that portraiture was the strongest aspect of this proposal, and found the mapping and words to be visually confusing. There were also recommendations by staff and the panel that the artist include more diversity in gender, age and ethnicity in the portraiture. Commissioner Draisin stated that this artwork has a youthful feel. Commissioner Johnston stated that he liked the mapping but thought the words were a bit cliché and could be eliminated. Commissioner Garcia-Nakata liked the human element, but thought the design was not yet resolved, stating that the use of words and the font could become dated quickly. Commissioners agreed that Mr. Morales should refine his proposed artwork imagery during the design phase. Ms. Lovvorn stated that she will convey the Commissioners' comments to the artist.

Ms. Lovvorn concluded by reporting that staff will develop a plan for a second phase of the selection process to select the artists for the two remaining opportunities. After all five artists are selected, the site assignments will be made.

#### **THIS MOTION WAS REVISED.**

**Motion:** Motion to approve the following artists as recommended by the selection panel for the General Hospital Acute Care Unit Windows and Glass Elements on Floors 3 - 7: Stephen Galloway, Mildred Howard, and Julio Cesar Morales.

**Moved:** Garcia-Nakata/Draisin

#### **10. Sunset Playground**

Ms. Lovvorn presented the public art project approach and artist selection plan for the Sunset Playground art enrichment project, as detailed in the staff report. She stated that as part of the 2008 Clean and Safe Neighborhood Park Bond Program, Sunset Playground is being renovated. She stated that from discussion of potential art opportunities with the project team, the team preferred artwork located at both of the playground entries in order to make the park look more inviting. The budget for the artwork is \$69,000. The artist will be asked to focus on the main entry on Lawton as the primary artwork site and to propose elements for the secondary entrance as an "add alternate" or as the budget allows. Ms. Lovvorn stated that the pool of artists will be selected from the 2009 Bay Area Registry with possible recruitment of additional artists. Commissioner Johnston asked if part of the renovation would include putting in steps at the entrance as the sloped entryway is relatively steep. Ms. Lovvorn responded that the Recreation and Parks Department will be addressing such issues as part of their renovation in order to comply with ADA guidelines. Ms. Lovvorn stated that the desire is to have an artist selected early enough to consult with the project team on the how the artwork integrates with the playground's new gates and fences.

**Motion:** Motion to approve the public art approach and artist selection plan for Sunset Playground as detailed in the *Sunset Playground Public Art Project Outline*.

**Moved:** Draisin/Garcia-Nakata

**Motion:** Motion to approve the following arts professionals as potential selection panelists for the Sunset Playground Public Art Project: Abby Chen, Curator, Chinese Culture Center; Jennifer Easton, Public Art Administrator, San Jose Public Art; Kate Eilertsen, Director, Sonoma Valley Museum of Art; Walter Kitundu, artist; and Ellen Oh, Executive Director, Kearny Street Workshop.

**Moved:** Draisin/Garcia-Nakata

#### **11. Existing Artwork at Cayuga Playground**

Program Associate Marcus Davies reported on the removal, storage and reinstallation of artwork by Demetrio Bracerros at Cayuga Playground. Mr. Davies stated that Cayuga Playground is home to almost 400 hand-carved and painted wooden sculptures, created and installed throughout the park's landscape by Mr. Bracerros, the Cayuga Playground gardener who was employed at this park site from 1986 until his retirement in 2008. As part of the

2008 Clean and Safe Neighborhood Park Bond Program, renovations are being made to the park and the Recreation and Park Department would like to integrate as many of Mr. Bracer's carved pieces into the new landscape for the park. The Recreation and Park Department hired the Arts Commission's Civic Art Collection program to catalog and assess the carved works in the park. The condition survey was conducted in April and May of 2009 and of the 376 three-dimensional works, about 120 are in great condition, about 100 in fair condition and about 160 are in such poor condition that they would prohibit successful conservation, due to wood rot and insect infestation. Mr. Davies stated that of the total works, approximately 150 may be successfully reinstalled and that the Arts Commission could perform the work to remove and store the artwork, to conserve the artwork, to design and fabricate permanent bases, to reinstall the work, and to conduct community outreach with the constituency of the park. Mr. Davies stated that some of the outstanding issue included whether it is appropriate to allow some of the pieces to deteriorate over time, and whether works with an overtly religious theme could be reinstalled in the park

#### 12. **Cayuga Playground**

Ms. Lovvorn presented the public art project approach and artist selection plan for the Cayuga Playground art enrichment project, as detailed in the staff report. She stated that one of the major concerns regarding the art opportunity is that the commissioned work will need to be harmonious with the natural setting of the park and not conflict with the existing artwork by Mr. Bracer. Ms. Lovvorn reported that there is an opportunity for artwork to be integrated into the main entry gate. The goal is create a strong visual impact at the park's main entry and to commission additional elements for the secondary entry as the budget allows or as an "add alternate." The art opportunities would be for an artist working in metal. The project budget would be \$47,000. Commissioners supported the approach.

**Motion:** Motion to approve the public art approach and artist selection plan for Cayuga Playground as detailed in the *Cayuga Playground Public Art Project Outline*.

**Moved:** Garcia-Nakata/Draisin

**Motion:** Motion to approve the following arts professionals as potential selection panelists for the Cayuga Playground Public Art Project: Michael Arcega, artist; Kate Eilertsen, Director, Sonoma Valley Museum of Art; Jennifer McCabe, Director, Museum of Craft and Folk Art; Hal Nelson, curator, San Francisco Museum of Craft + Design; and Pepe Ozan, artist.

**Moved:** Garcia-Nakata/Draisin

#### 13. **SOMA West**

Project Manager Tonia Macneil postponed the presentation of images of the three finalists, Seyed Alavi, Mark Grieve, and Scott Oliver, and alternate Michael Hayden, recommended by the artist selection panel for the SOMA West Garden Improvements Project/McCoppin Gardens site until the September 16th VAC meeting.

Ms. Macneil presented project guidelines for the SOMA West Viaduct artwork, as detailed in the staff report. She stated that the goal of the artwork is to mitigate the dark and forbidding underpass area between Valencia and Otis Streets. She stated that in addition to the \$60,000 art enrichment for the SOMA West Gardens Project, the SOMA design team obtained an additional \$90,000 for the SOMA West Viaduct Project. Ms. Macneil stated that the goal of the artwork is to create light, color and atmosphere, especially under the Viaduct overpass over Valencia Street. Ms. Macneil reported that the Department of Public Works ("DPW") is considering providing uplighting to light the columns and a limited budget amount for an infrastructure to hold the artwork. The intention is to create a visual effect at night through lighting and possibly an artwork constructed out of steel scrim or industrial materials that would be attached to the existing street light poles. The artwork would also serve as a gateway to the Mission District. Ms. Macneil stated that staff's goal is to improve the pedestrian and automobile experience through a creative upgrade of the underpass area. Commissioners supported these project conceptual guidelines.

**MOTION HAS BEEN POSTPONED**

**Motion:** Motion to approve the following finalists to create proposals for the SOMA West Improvements Project McCoppin Gardens site: Seyed Alavi, Mark Grieve, Scott Oliver, and alternate Michael Hayden.

**Motion:** Motion to approve art project guidelines for the SOMA West underpass artwork for a budget not to exceed \$72,000.

**Moved:** Draisin/Garcia-Nakata

**14. New Business**

Project Manager Judy Moran announced Ms. Macneil's retirement from the Arts Commission after twenty years of service. Commissioners thanked Ms. Macneil for her commitment and dedication to the Arts Commission over the past years. Ms. Pontious introduced Genevieve Masse, an intern from Montreal who would be assisting Ms. Manton and the Public Art Program over the next year and a half.

Public Outreach Manager Kate Patterson announced that the dedication of Maya Lin's new sculpture at the Academy of Sciences will take place on September 17th with the press preview at 9 am and the dedication at 5 pm. Senior Registrar Allison Cummings reported briefly on her trip to Walla Walla Foundry to see the new sculpture, the bronze cone, in production.

**15. Old Business**

There was no old business to report.

**16. Adjournment**

This meeting was adjourned at 4:44 pm.

MC 8/28/09



# San Francisco Arts Commission

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September 16, 2009

**VISUAL ARTS COMMITTEE**

Wednesday, September 16, 2009

3:00 pm

25 Van Ness Avenue, Suite 70

**GOVERNMENT  
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SEP 14 2009

**Agenda****SAN FRANCISCO  
PUBLIC LIBRARY****1. Consent Calendar**

1. Motion to approve a painted mural on a privately owned building at 191 Golden Gate Avenue at Leavenworth from Precita Eyes and San Francisco Clean City Coalition. The mural will be painted by Precita Eyes muralists Catalina Gonzalez-Hill and Cory Calandra-Devereaux, collaboration with the North of Market/Tenderloin Community Benefit Corporation. Painting will commence September 14, 2009 and will be completed by October 9, 2009.

2. Motion to approve a painted mural on Central Drug Store, a privately owned building at 4494 Mission Street at Santa Rosa St. The mural will be painted by Precita Eyes muralists Cory Calandra-Devereaux and Jason Gilmore in collaboration with the San Francisco Clean City Coalition, the Excelsior District Improvement Association, Excelsior Action Group, Friends and Advocates of Crocker Amazon & the Excelsior, District 11 Council members and Balboa High School Alumni Association. Painting will commence September 14, 2009 and will be completed by October 22, 2009.

3. Motion to approve a painted mural on the rear wall of the Instituto Familiar de la Raza, Inc. a privately owned building at 2919 Mission Street. The mural will be painted by muralist Darren Villegas and youth from Instituto Familiar de la Raza, Inc.'s La Cultura Cura program. Painting will commence October 7, 2009 and will be completed by October 30, 2009.

4. Motion to authorize the Director of Cultural Affairs to enter into contract with the artist Laurel True (dba True Mosaics, Inc.) in an amount not to exceed \$20,000 for the design, fabrication, and transportation of an artwork for the Hayes Valley Playground.

5. Motion to approve an honorarium in the amount of \$2000 (\$1000 for research and development, and \$1000 upon delivery of artwork) to the following artists for newly commissioned artwork for the SFAC Gallery's 40th Anniversary celebration: Packard Jennings, Lynn Hershman Leeson, Ken Lo, Guillermo Gomez Pena, Joseph del Pesco, Margaret Tedesco, Jeannene Przyblyski, and Paul Schiek.

6. Motion to approve the revision of Sections 4.3.1 and 4.3.2 of the Public Art Program Policies and Guidelines relative to California State Proposition 209.

**2. Wonderland exhibition***Jill Manton*

Staff Report

Presentation of a proposal from Lance Fung, the Curator of the Wonderland exhibition, scheduled to open on October 17, 2009 in the Tenderloin District. The exhibition is supported by the Mayor's Office of Economic Development and the community partner is the North of Market Tenderloin CBD.

**Motion:** Motion to approve proposal from Lance Fung, the Curator of the Wonderland exhibition, scheduled to open on October 17, 2009 in the Tenderloin district.

**3. General Hospital Acute Care Unit - Potrero Avenue Pedestrian Entry and Walkway**

*Jennifer Lovvorn*

Presentation by Tom Otterness of two artwork proposals for the Potrero Avenue Pedestrian Entry and Walkway of the General Hospital Acute Care Unit.

**Motion:** Motion to approve the artwork proposal by Tom Otterness for the Potrero Avenue Pedestrian Entry and Walkway of the General Hospital Acute Care Unit.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into a contract with Tom Otterness for an amount not to exceed \$700,000 (amount to be confirmed or revised at meeting) for design, fabrication, transportation and installation consultation for artwork for the Potrero Avenue Pedestrian Entry and Walkway of the General Hospital Acute Care Unit.

**4. General Hospital Acute Care Unit - Roof Garden**

*Jennifer Lovvorn*

Presentation of an artwork proposal by Masayuki Nagase for the Roof Garden of the General Hospital Acute Care Unit.

**Motion:** Motion to approve the artwork proposal by Masayuki Nagase for the Roof Garden of the General Hospital Acute Care Unit.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into a contract with Masayuki Nagase for an amount not to exceed \$200,000 for design, fabrication, transportation and installation consultation for artwork for the Roof Garden of the General Hospital Acute Care Unit.

**5. General Hospital Acute Care Unit - Second Floor Corridor**

*Jennifer Lovvorn*

Presentation of three artwork proposals by Lena Wolff for the Second Floor Corridor of the General Hospital Acute Care Unit.

**Motion:** Motion to approve the artwork proposal by Lena Wolff for the Second Floor Corridor of the General Hospital Acute Care Unit.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into a contract with Lena Wolff for an amount not to exceed \$138,000 for design, fabrication, transportation and installation consultation for artwork for the Second Floor Corridor of the General Hospital Acute Care Unit.

**6. General Hospital Acute Care Unit - Lobby**

*Susan Pontious*

Update on Rupert Garcia's design for the lobby and pedestrian bridge for General Hospital.

**Motion:** Motion to Authorize the Director of Cultural Affairs to enter into an agreement with Rupert Garcia for an amount not to exceed \$50,000 for design through construction documents for the lobby and pedestrian bridge for General Hospital.

**7. Laguna Honda Hospital**

*Susan Pontious*

Update on design of Cliff Garten's handrail for Laguna Honda Hospital.

**Motion:** Motion to authorize the Director of Cultural Affairs to modify the agreement with Cliff Garten and Assoc. Inc. to increase the amount \$44,124 for a new contract amount of \$276,824 in order to 1) modify the handrail mold to meet ADA requirements, 2) create 38 extra returns, and 3) fabricate the stanchion posts for areas where the handrail cannot attach to the wall.

**8. Cayuga Playground**

*Jennifer Lovvorn*

Presentation of three finalists and one alternate for the Cayuga Playground art enrichment project.

**Motion:** Motion to approve the artist selection panel's recommendation of the following artists as finalists for the Cayuga Playground public art project: (names of three finalists and one alternate to be provided at meeting).

**9. Sunset Playground**

*Jennifer Lovvorn*

Presentation of three finalists and one alternate for the Sunset Playground art enrichment project.

**Motion:** Motion to approve the artist selection panel's recommendation of the following artists as finalists for the Sunset Playground Public Art Project: (names of three finalists and one alternate to be provided at meeting).

**10. Church and Duboce Streetscape Improvement Project**

*Jennifer Lovvorn*

Report on proposed donation of funds by the Castro/Upper Market Community Benefit District to the San Francisco Arts Commission to be added to the Church and Duboce Public Art Project budget for additional artwork to be located at Church and Market Streets.

**Motion:** Motion to approve the donation of funds in the amount of \$50,000 by the Castro/Upper Market Community Benefit District to the San Francisco Arts Commission of the City and County of San Francisco to be added to the Church and Duboce Public Art Project budget for additional artwork to be located at Church and Market Streets: \$40,000 to help supplement the funds available for the creation and installation of the artwork and for any additional future expenses related to the display, care, conservation and current or future maintenance of this artwork and \$10,000 for Arts Commission administrative fees.

**11. Valencia Streetscape Improvement Project**

*Regina Almaguer*

Presentation of selection of artist finalist recommended by the Valencia Streetscape Artist Selection Panel.

**Motion:** Motion to approve the artist and proposal (to be announced at the meeting) recommended by the Valencia Streetscape Artist Selection Panel for the Valencia Streetscape Improvement Project from the following list of finalists: Michael Arcega, Ana Teresa Fernandez, Brian Goggin, and Misako Inaoka.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with the artist selected by the Valencia Streetscape Artist Selection Panel from the following list of finalists - Michael Arcega, Ana Teresa Fernandez, Brian Goggin, and Misako Inaoka - for the final design, fabrication, and transportation of artwork for the Valencia Streetscape Improvement Project in an amount not to exceed \$52,000.

**12. Chinese Recreation Center - Interior Work**

*Regina Almaguer*

Presentation of selection of artist finalist recommended by the Chinese Recreation Center Artist Selection Panel for the interior lobby.

**Motion:** Motion to approve the artist and proposal (to be announced at the meeting) recommended by the Chinese Recreation Center Artist Selection Panel for the interior lobby of the Chinese Recreation Center from the following list of finalists: Julie Chang, Paul Hayes, and Shan Shan Sheng

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with the artist selected by the Chinese Recreation Center Artist Selection Panel from the following list of finalists - Julie Chang, Paul Hayes, and Shan Shan Sheng - for the final design, fabrication, and transportation of artwork for the interior lobby of the Chinese Recreation Center in an amount not to exceed \$170,000.



**13. Chinese Recreation Center - Exterior Work***Regina Almaguer*

Presentation of selection of artist finalist recommended by the Chinese Recreation Center Artist Selection Panel for an exterior work.

**Motion:** Motion to approve the artist and proposal (to be announced at the meeting) recommended by the Chinese Recreation Center Artist Selection Panel for the exterior facade of the Chinese Recreation Center from the following list of finalists: Colette Crutcher, Li Qing Liang, and artist team Margarita Soyfertis and Vadim Goretsky.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with the artist selected by the Chinese Recreation Center Artist Selection Panel from the following list of finalists - Colette Crutcher, Li Qing Liang, and artist team Margarita Soyfertis and Vadim Goretsky - for final design, fabrication, and transportation of artwork for the exterior facade of the Chinese Recreation Center in an amount not to exceed \$42,000.

**14. SOMA West***Judy Moran*

Presentation of past work by three artist finalists - Michael Arcega, Julio Cesar Morales, and Rebar Group - selected by the SOMA West Artist Selection Panel to prepare artwork proposals for the SOMA West Garden Project.

**Motion:** Motion to approve three artist finalists - Michael Arcega, Julio Cesar Morales, and Rebar Group - selected by the SOMA West Artist Selection Panel to prepare artwork proposals for the SOMA West Garden Project.

**15. Bernal Heights Branch Library***Jill Manton*

Staff Report

Presentation of request from the San Francisco Library Commission to conserve the mural by Arch Williams and others on the front facade of the Bernal Heights Branch building and to remove the murals on the sides and back of the building.

**Motion:** Motion to approve the request from the San Francisco Library Commission to conserve the mural by Arch Williams and others on the front facade of the Bernal Heights Branch building, and to remove the murals on the sides and back of the building due to their deteriorated condition.

**16. Proposal for Recycled Sculpture Garden***Jill Manton*

Presentation of a proposal by artist Jennifer Alexander for a recycled sculpture garden entitled "Bayview Patch."

**Motion:** Motion to authorize the use of \$25,000 of PUC funding for a recycled sculpture garden entitled "Bayview Patch" by artist Jennifer Alexander.

**17. New Business****18. Old Business****19. Adjournment**

MC 9/11/09

**Notices**

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102 during regular business hours. INFO: Mary Chou (415) 252-3215. Public comment in regard to specific items will be taken before or during consideration of the item. The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this

meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100 - 2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness, Suite 220, San Francisco, CA 94102 - telephone (415) 252-3100, fax (415) 252-3112 and <http://www.sfgov.org/ethics>.

#### KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby, Jr. by mail to Interim Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415 554 7724; by fax at 415 554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).





# San Francisco Arts Commission

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September 16, 2009

**VISUAL ARTS COMMITTEE**  
Wednesday, September 16, 2009  
3:00 pm  
25 Van Ness Avenue, Suite 70

## Minutes

### Commissioners Present:

P.J. Johnston, Lorraine Garcia-Nakata, Maya Draisin, Greg Chew, Barbara Sklar

### Staff Present:

Mary Chou, Allison Cummings, Marcus Davies, Jennifer Lovvorn, Tonia Macneil, Jill Manton, Judy Moran, Susan Pontious

**Note:** All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:05 pm.

### 1. Consent Calendar

1. Motion to approve a painted mural on a privately owned building at 191 Golden Gate Avenue at Leavenworth from Precita Eyes and San Francisco Clean City Coalition. The mural will be painted by Precita Eyes muralists Catalina Gonzalez-Hill and Cory Calandra-Devereaux, collaboration with the North of Market/Tenderloin Community Benefit Corporation. Painting will commence September 14, 2009 and will be completed by October 9, 2009.

2. Motion to approve a painted mural on Central Drug Store, a privately owned building at 4494 Mission Street at Santa Rosa St. The mural will be painted by Precita Eyes muralists Cory Calandra-Devereaux and Jason Gilmore in collaboration with the San Francisco Clean City Coalition, the Excelsior District Improvement Association, Excelsior Action Group, Friends and Advocates of Crocker Amazon & the Excelsior, District 11 Council members and Balboa High School Alumni Association. Painting will commence September 14, 2009 and will be completed by October 22, 2009.

3. Motion to approve a painted mural on the rear wall of the Instituto Familiar de la Raza, Inc. a privately owned building at 2919 Mission Street. The mural will be painted by muralist Darren Villegas and youth from Instituto Familiar de la Raza, Inc.'s La Cultura Cura program. Painting will commence October 7, 2009 and will be completed by October 30, 2009.

4. Motion to authorize the Director of Cultural Affairs to enter into contract with the artist Laurel True (dba True Mosaics, Inc.) in an amount not to exceed \$20,000 for the design, fabrication, and transportation of an artwork for the Hayes Valley Playground.

5. Motion to approve an honorarium in the amount of \$2000 (\$1000 for research and development, and \$1000 upon delivery of artwork) to the following artists for newly commissioned artwork for the SFAC Gallery's 40th Anniversary celebration: Packard Jennings, Lynn Hershman Leeson, Ken Lo, Guillermo Gomez Pena, Joseph del Pesco, Margaret Tedesco, Jeannene Przyblyski, and Paul Schiek.

6. Motion to approve the revision of Sections 4.3.1 and 4.3.2 of the Public Art Program Policies and Guidelines relative to California State Proposition 209.

**Motion:** Approve consent calendar items.

**Moved:** Draisin/Johnston

### 2. Wonderland exhibition

Programs Director Jill Manton introduced artist John Melvin to present an artwork proposal for the Wonderland

exhibition, curated by Lance Fung, scheduled to open on October 17, 2009 in the Tenderloin District. She explained that the exhibition is a private endeavor that complements the City's efforts to bring arts to the Tenderloin, and takes place both on private as well as government property. The exhibition is supported by the Mayor's Office of Economic Development and the community partner is the North of Market Tenderloin CBD. Ms. Manton stated that Director of Cultural Affairs Luis. R. Cancel will dedicate a Culturewire episode to the exhibition and the Examiner will have a free insert with a map of the different exhibition sites for the public.

Mr. Melvin stated that he is working with a collaborative group called CENTS, whose projects are related to the idea of home, public and private space, and community and dialogue. He explained that CENTS conducted workshops with two after-school youth programs where the children made drawings that reflect on the idea of home. CENTS then produced an amalgam of the different drawings to create an inventive and playful structure that will be fabricated and displayed on the grassy, enclosed and locked property on the corner of McAllister and Larkin from as early as October 1 to November 15. Ms. Manton stated that the public will only have visual access to the sculpture and that Mr. Cancel has arranged for permission from the Department of Real Estate to place the object in that location.

Commissioner Garcia-Nakata stated that there is truth and power to children's drawings and she hopes the children from the workshops will be able to visit the sculpture. Mr. Melvin responded that its location in the Tenderloin is easily accessible to the children who assisted in the creation of the sculpture. Commissioner Chew stated that the sculpture can become an icon for that neighborhood and create a sense of pride among the children who participated in the workshops.

**Motion:** Motion to approve proposal from Lance Fung, the Curator of the Wonderland exhibition, scheduled to open on October 17, 2009 in the Tenderloin district.

**Moved:** Draisin/Johnston

### 3. **General Hospital Acute Care Unit – Potrero Avenue Pedestrian Entry and Walkway**

Project Manager Jennifer Lovvorn introduced artist Tom Otterness for his presentation of artwork proposals for the Potrero Avenue Pedestrian Entry and Walkway of the General Hospital Acute Care Unit. Mr. Otterness began his presentation by showing images of his past work including his sculptures at the 14th Street Subway Station in New York City. He then presented the two proposals for General Hospital. For the Potrero Avenue Entrance Plaza, he proposes a large sculpture titled "Mother with Children," an 8-foot sculpture of a mother with a new born and young girl holding a heart in her hand. The second part of his proposal is a series of bronze "Hearts" which are smaller sculptures to be installed along the Pedestrian Walkway leading visitors from the Potrero Avenue Entrance Plaza into General Hospital campus. The "Hearts" are a collection of characters based on General Hospital's logo that would be acting out different scenes such as a heart with a band-aid, a heart with a fever, and a teenage heart on her cell phone. Four of these sculptures would be approximately two-feet tall and the remaining twelve would be approximately one-foot tall. The material for all of the proposed sculptures would be bronze with a honey brown patina.

Ms. Lovvorn stated that the General Hospital Art Steering Committee loved the proposal not only because Mr. Otterness was able to translate the hospital's heart logo into his own style, but also because it makes people smile, it is multicultural by being universal, and it is durable. Commissioner Johnston stated that hospital staff members were delighted with both the artist's design and his presentation.

**Motion:** Motion to approve the artwork proposal by Tom Otterness for the Potrero Avenue Pedestrian Entry and Walkway of the General Hospital Acute Care Unit.

**Moved:** Sklar/Johnston

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into a contract with Tom Otterness for an amount not to exceed \$700,000 for design, fabrication, transportation and installation consultation for artwork for the Potrero Avenue Pedestrian Entry and Walkway of the General Hospital Acute Care Unit.

**Moved:** Sklar/Johnston

### 4. **General Hospital Acute Care Unit – Roof Garden**

Ms. Lovvorn presented the artwork proposal by Masayuki Nagase for the Roof Garden of the General Hospital Acute Care Unit. The artist proposes to create a series of five carved stone sculptural benches, two carved stone sculptures and an integral paving design utilizing exposed aggregate punctuated by a series of carved stone

pavers. The dimensions of the seating elements, which are approximately six feet by three feet and 1 ½ feet tall, will be revised during final design. The two sculptural elements are vertically oriented and will have texture to encourage patients to touch the works. All of the artwork will be ADA accessible.

Commissioner Sklar stated that the number of elements proposed by the artist seems tight for the garden space. Commissioner Johnston responded that in the drawing of the plan, the elements may look crowded, but the roof garden is a decent size. Commissioner Chew responded to the quality of serenity in the garden and the sophisticated blend of surface treatments and textures presented in the artist's proposal. Ms. Lovvorn stated that the artist was challenged to develop work for a formally designed space but was able to create a visual statement that reflects his own aesthetics.

**Motion:** Motion to approve the artwork proposal by Masayuki Nagase for the Roof Garden of the General Hospital Acute Care Unit.

**Moved:** Chew/Sklar

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into a contract with Masayuki Nagase for an amount not to exceed \$200,000 for design, fabrication, transportation and installation consultation for artwork for the Roof Garden of the General Hospital Acute Care Unit.

**Moved:** Sklar/Johnston

##### 5. General Hospital Acute Care Unit – Second Floor Corridor

Ms. Lovvorn presented Lena Wolff's design proposal for two artworks for the corridor of the Women and Children's Floor (Floor 2) of the General Hospital Acute Care Unit. For the wall at the west end of the corridor, the "Tree of Life" features a tree emerging from two intersecting circles at its base, on whose branches dwell multiple birds and two deer. The dimensions for this piece are approximately 6 ½ feet tall by 6 ½ feet wide. For the wall opposite the elevator lobby, the second image portrays three overlapping branches bursting with circular coral colored flowers and a California quail (symbolizing a mother figure) perching on the lowest branch, facing a small monkey running toward her along with other birds and moths resting or fluttering around the branches. The dimensions for this piece are approximately 6 ½ feet tall by 7 feet and 4 inches wide.

Ms. Lovvorn presented samples for the two possible fabrication approaches for the finished artwork: 1. The artwork could be made on paper per her usual technique of collage, paint, drawing and surface treatment on paper which would be installed behind glass in a niche (as if in a frame), or 2. The imagery could be translated into tile mosaic or glass and installed on the wall in a recessed area with the artwork surface not under glass. She stated that the artist is pleased with the mosaic, but would work with her fabricator to better match the tile colors to the artwork palette. Ms. Pontious stated she was confident that Mosaika will be able to match the colors of the artwork. Ms. Lovvorn added that the proposal drawing shows that a wall color would be used to help bring more color into the corridor, although the color shown on the proposal is not the final color to be used. The artist plans to work with the architect to find an appropriate wall color that works well with the artwork and the architect's interior design palette.

Ms. Lovvorn stated that based on the artist's cost estimates for the proposed artwork for both fabrication techniques, the artwork budget allocation for the second floor would allow for the artist to propose a third artwork for the second floor. The artist would work with the architect to determine a good location for that additional element.

Ms. Lovvorn stated that the artist and the General Hospital Art Steering Committee had a preference for mosaic as material choice for the artwork. In addition, hospital staff like that the artwork could be touchable if translated into tile.

Commissioner Johnston complimented staff for working with the artist to bring more color into the artwork. Ms. Pontious stated that the Arts Commission will purchase the original proposal drawings, which will make nice companion artworks for the permanent installation on the second floor of the new hospital building.

**Motion:** Motion to approve the artwork proposal by Lena Wolff for the Second Floor Corridor of the General Hospital Acute Care Unit.

**Moved:** Johnston/Chew



**Motion:** Motion to authorize the Director of Cultural Affairs to enter into a contract with Lena Wolff for an amount not to exceed \$138,000 for design, fabrication, transportation and installation consultation for artwork for the Second Floor Corridor of the General Hospital Acute Care Unit.

**Moved:** Sklar/Johnston

**6. General Hospital Acute Care Unit - Lobby**

Ms. Pontious presented Rupert Garcia's design for the lobby and pedestrian bridge for General Hospital. She stated that the Art Steering Committee was thrilled that the artist was able to capture the spirit of the Mission District in his design. She stated that his design included a tulip-inspired form on the terrazzo floor, a mural located above the entry desk and an image along the two-story high wall, both executed in tile mosaic, and a pedestrian bridge treated with colored glass that connects to the old building across the plaza. Commissioner Nakata stated that the artist was very receptive to earlier comments and suggestions and his revised proposal is a great improvement.

**Motion:** Motion to Authorize the Director of Cultural Affairs to enter into an agreement with Rupert Garcia for an amount not to exceed \$50,000 for design through construction documents for the lobby and pedestrian bridge for General Hospital.

**Moved:** Johnson/Draisin

**7. Laguna Honda Hospital**

Ms. Pontious stated that during the last Visual Arts Committee meeting, Commissioners approved the revised design of Cliff Garten's handrail for Laguna Honda Hospital. The revised design to ensure ADA accessibility will also require 38 extra returns and the fabrication of stanchion posts for areas where the handrail cannot attach to the wall. Ms. Pontious asked Commissioners for approval of the motion to modify the agreement and increase the contract amount to accommodate for these changes

**Motion:** Motion to authorize the Director of Cultural Affairs to modify the agreement with Cliff Garten and Assoc. Inc. to increase the amount \$44,124 for a new contract amount of \$276,824 in order to 1) modify the handrail mold to meet ADA requirements, 2) create 38 extra returns, and 3) fabricate the stanchion posts for areas where the handrail cannot attach to the wall.

**Moved:** Johnston/Sklar

**8. Cayuga Playground**

Ms. Lovvorn presented the three finalists and one alternate for the Cayuga Playground art enrichment project. She stated that the panelists included client agency representative Marvin Yee; community representative Josie Porter; and two arts professionals, Michael Arcega and Kate Eilertsen. The art opportunities include the metal artwork for the main entry and possible design enhancements for the secondary entry for a budget of \$47,000. The selection panel reviewed fifteen artists from the *2009 Bay Area Registry* and additional invited artists who work in metal. The panel selected three artists: Jefferson Mack, a blacksmith artisan who creates hand-hewn metal work for gates and other architectural elements; Eric Powell, a metal artist who works with organic shapes and found objects; Bryan Tedrick, a metal craftsman and sculptor who has created many interactive sculptures for Burning Man; and alternate Amy Blackstone who has created torch-cut steel artworks including a piece at Helen Willis Playground in the collection of the Arts Commission. Ms. Lovvorn stated that the next steps are an artist orientation, proposal development, display of the proposals at Cayuga playground, a final selection panel meeting, and a motion to approve the recommended artist at a future Visual Arts Committee meeting.

**Motion:** Motion to approve the artist selection panel's recommendation of the following artists as finalists for the Cayuga Playground public art project: Jefferson Mack, Eric Powell, Bryan Tedrick, and alternate Amy Blackstone.

**Moved:** Sklar/Chew

**9. Sunset Playground**

Ms. Lovvorn presented the three finalists and one alternate for the Sunset Playground art enrichment project. She stated that the art opportunities for this site include enhancements for the main entry and possibly a secondary entry as the art budget of \$69,000 allows. Because the opportunities at this site are similar to those at Cayuga Playground, there was some overlap in the artists included in the pool of candidates. The selection panelists included client agency representative Dan Mauer; community representative Shawna McGrew; two arts professionals, Ellen Oh and Walter Kitundu; and the DPW architect Douglas Ullman as a non-voting participant. The three artist finalists are Amy Blackstone, Jefferson Mack, Bryan Tedrick, and the alternate is Julie Chang.

**Motion:** Motion to approve the artist selection panel's recommendation of the following artists as finalists for the Sunset Playground Public Art Project: Amy Blackstone, Jefferson Mack, Bryan Tedrick, and alternate Julie Chang.

**Moved:** Chew/Johnston

**10. Church and Duboce Streetscape Improvement Project**

Ms. Lovvorn reported that the Castro/Upper Market Community Benefit District would like to donate \$50,000 to be added to the Church and Duboce Public Art Project budget for additional artwork to be located at Church and Market Streets. She presented an image of the proposed artwork site at the north east corner of this intersection. She stated that \$40,000 of the donation would be for the artwork budget and \$10,000 for the administration fee. If the funds are approved, then the artist selected for the Church and Duboce project will be asked to create a design proposal for the additional site as part of his design contract. The proposed artwork design for this new site would be presented to the Visual Arts Committee for review and approval.

**Motion:** Motion to approve the donation of funds in the amount of \$50,000 by the Castro/Upper Market Community Benefit District to the San Francisco Arts Commission of the City and County of San Francisco to be added to the Church and Duboce Public Art Project budget for additional artwork to be located at Church and Market Streets: \$40,000 to help supplement the funds available for the creation and installation of the artwork and for any additional future expenses related to the display, care, conservation and current or future maintenance of this artwork and \$10,000 for Arts Commission administrative fees.

**Moved:** Draisin/Johnston

**11. Valencia Streetscape Improvement Project**

Project Manager Regina Almaguer presented the selection of artist finalists recommended by the Valencia Streetscape Artist Selection Panel. She stated that of the four proposals reviewed, the panel recommended artist Michael Arcega, whose proposal consists of six poles topped with crown-like sculptures based on the architecture of Victorian homes. She stated that the design of the poles and the color shown in the proposal will be revised for final design. Ms. Almaguer also reported that the poles will be provided by the Department of Public Works ("DPW"), and are specified as powder coated metal. The artist, however, prefers that the poles be constructed of wood, as the intention of the artwork is for the community to be able to post notices on the poles as a way of exchanging information and keeping the neighborhood vibrant. The Selection Panel recommended that the poles be wood so that the postings can be stapled to the poles and become layered over time, thus enhancing the idea of community history. The artist's proposal also includes etching in the sidewalk in the design of a Victorian rug to complement the sculptural crowns. Ms. Almaguer explained that she will work with the artist in continuing to develop the proposal.

**Motion:** Motion to approve the artist Michael Arcega and his proposal recommended by the Valencia Streetscape Artist Selection Panel for the Valencia Streetscape Improvement Project.

**Moved:** Sklar/Johnston

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with the artist Michael Arcega, selected by the Valencia Streetscape Artist Selection Panel, for the final design, fabrication, and transportation of artwork for the Valencia Streetscape Improvement Project in an amount not to exceed \$52,000.

**Moved:** Sklar/Chew

**12. Chinese Recreation Center – Interior Work**

Ms. Almaguer presented the artist finalists recommended by the Chinese Recreation Center Artist Selection Panel for the interior lobby. She reported that the panel recommended Shan Shan Sheng for her preliminary design and the Arts Commission will work closely with the artist to further refine her proposal which consists of a suspended sculpture of blown glass pieces. Each glass piece is a Chinese language character that refers to words like "immigration" and "mist" instead of a single line of poetry. Ms. Almaguer stated that the Arts Commission will work closely with the artist to ensure that the material and design of the artwork passes code requirements. She also stated that the artist has proposed LED lights for the artwork but that the lighting is not included in the artist's budget.

Ms. Pontious stated that while the artwork is beautiful, its practicality is highly questionable primarily due to maintenance issues, but as Ms. Sheng is an experienced artist, staff is confident that they can work with the artist to create a successful artwork. Commissioner Johnston stated that he thought this proposal was the most imaginative of the three and if feasible, the artwork could be something great.



**Motion:** Motion to approve the artist Shan Shan Sheng and her proposal recommended by the Chinese Recreation Center Artist Selection Panel for the interior lobby of the Chinese Recreation Center.

**Moved:** Johnston/Chew

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with the artist Shan Shan Sheng, selected by the Chinese Recreation Center Artist Selection Panel, for the final design, fabrication, and transportation of artwork for the interior lobby of the Chinese Recreation Center in an amount not to exceed \$170,000.

**Moved:** Sklar/Johnston

### 13. Chinese Recreation Center – Exterior Work

Ms. Almaguer asked Commissioners to table the approval of the recommended artist by the Chinese Recreation Center Artist Selection Panel for an exterior work so that staff can reconsider idea of art on the façade on building. Commissioner Garcia-Nakata approved her request.

THIS MOTION WAS TABLED.

**Motion:** Motion to approve the artist and proposal (to be announced at the meeting) recommended by the Chinese Recreation Center Artist Selection Panel for the exterior facade of the Chinese Recreation Center from the following list of finalists: Colette Crutcher, Li Qing Liang, and artist team Margarita Soyfertis and Vadim Goretsky.

THIS MOTION WAS TABLED.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with the artist selected by the Chinese Recreation Center Artist Selection Panel from the following list of finalists—Colette Crutcher, Li Qing Liang, and artist team Margarita Soyfertis and Vadim Goretsky—for final design, fabrication, and transportation of artwork for the exterior facade of the Chinese Recreation Center in an amount not to exceed \$42,000.

### 14. SOMA West

Project Manager Judy Moran presented the past work of three artist finalists Seyed Alavi, Mark Grieve, and Scott Oliver, selected by the SOMA West Artist Selection Panel to prepare artwork proposals for the SOMA West Garden Project. Seyed Alavi has created numerous projects in the Bay Area, typically site-specific, and often working in collaboration with community members and youth; Mark Grieve creates sculptures from recycled bicycle parts and from recycle wood; and Scott Oliver is a sculptor and conceptual artist who has worked with a variety of materials.

**Motion:** Motion to approve three artist finalists—Seyed Alavi, Mark Grieve, and Scott Oliver—selected by the SOMA West Artist Selection Panel to prepare artwork proposals for the SOMA West Garden Project.

**Moved:** Draisin/Johnston

### 15. Bernal Heights Branch Library

Ms. Manton reported on the request from the San Francisco Library Commission to conserve the mural by Arch Williams and others on the front façade of the Bernal Heights Branch building and to remove the murals on the sides and back of the building. She presented images of the mural and then read the letter by Mr. Cancel supporting the decision of the Library Commission and the resolution adopted by the Library Commission on August 20. She then stated that of the numerous letters received by the Arts Commission from individuals, 19 supported the removal of the mural and two supported the restoration of the mural on the façade of the building.

Commissioner Garcia-Nakata clarified the role of the Arts Commission in this matter in order to help guide public comment. She stated that the Arts Commission cannot dictate or compel the library to restore the mural or to remove the mural. The role of the Arts Commission is to review and approve how a re-creation or restoration plan would be implemented. She stated that today, Commissioners can approve in concept the approach recommended by the library, but they can also table the item if they feel they do not have enough information to make a decision. Commissioner Johnston stated that the Chair has the authority to limit public comment to three minutes, and asked the public to be respectful. He also stated that the public comment period will not consist of interaction between participants and Commissioners. Commissioner Garcia-Nakata called the names of individuals for public comment.

Andre Rothblatt stated that the mural should be removed because it detracts from the architecture of the building, which was built during the WPA program and constructed to be mono-programmatic. He questioned the source and



availability of funds to restore the mural. He also stated that a ramp to be built along the building against the mural will further degrade the mural as people lean and rub against it. He also expressed his confusion about the process because during the Library Commission meeting, they stated that the Arts Commission would have final authority over the state of the mural, whereas now the Arts Commission is stating the Library has final authority.

Jane Wattenberg stated that she has lived in the neighborhood for thirty years and as she is an author and illustrator, the library is close to her heart. She is against the restoration of the mural and supports a renewed library along Courtland Avenue. She stated that the issue has been divisive in the community even though it's an inclusive neighborhood and encourages the community to look towards the future, not the past.

Deena Zacharin stated that as a resident of the neighborhood, she feels demoralized by the whole civic process surrounding this issue. She stated that after months of looking at incredible renderings of the restored building, news of restoring the mural on the front façade came as a complete surprise. She also expressed concern about the availability of funds to complete the work.

Darcy Lee, President of the Bernal Business Alliance, stated that a petition in the neighborhood opposing the restoration of the mural received 156 signatures. Community members oppose the restoration because the mural detracts from building, the quality of art in the mural does not merit preservation, and the mural does not represent the diversity in the community. He also questioned the funding available for maintenance and expressed confusion about the process.

Linnette Peralta Haynes, Legislative Aide to Supervisor David Campos, stated that is speaking on behalf of Supervisor Campos and Assemblymember Tom Ammiano. She stated that both Supervisor Campos and Assemblymember Amiano's offices have received letters and phone calls of concern about retaining the murals on all three sides of the building. Recently, after attending meetings at the Library Commission, they have heard from neighbors who wanted the murals removed. Both Mr. Campos and Mr. Ammiano believe that the community is best served if the mural on the front of the building is restored and preserved, and the murals on the two sides of the building are only painted over if there is a community process to determine what will be done to these two sides of the library. The murals represent the culture, history and diversity of the community and are a valuable part of the neighborhood. She concluded by stating that Supervisors Campos and Assemblymember Ammiano support the Library Commission's position for preservation of the north-facing mural, but that they do not support the removal of murals on the two sides of the library unless there is a comprehensive community process which will ensure that everyone's voices are represented.

Ellen Egbert stated that while the mural was necessary and relevant at the time it was painted, it does not hold up aesthetically or historically. The mural is not an adequate representation of folk music in the seventies, and the design of the mural conflicts with the architecture and mute lines of the building.

Gregory Gavin stated that he is an artist-in-residence at Bernal Heights and as the Bernal Heights Branch Library is the dominant building downtown, a permanent mural should be inclusive. He stated that as an artist, he is uncomfortable with the removal of art but supports the removal of this mural because it does not respect the architecture and it privileges a particular cultural heritage on a building that should be symbolize inclusiveness.

Amy Trachtenberg stated she is an artist who has lived in the community for 26 years and has completed many public art projects in the Bay Area. She stated that that the mural does not merit restoration and the issue of its removal or restoration is an outlet for people who are upset about other changes in the neighborhood such as gentrification and affordability. She commented that the preservation of bad art does not remedy these larger issues. She also stated that Precita Eyes, the organization recommended to restore the mural is not a conservation or preservation organization, and encourage a fresh start for the neighborhood.

Jeffrey Miller stated that he is a landscape architect and has developed community gardens throughout Bernal Heights. While he does not like saying the mural is of poor quality, he believes a new mural that is more inclusive of the diverse history as well as the future of the neighborhood would be more appropriate.

Terry Milne stated that all the murals should be removed because they detract from the architecture on the building. He commented that there are a lot of good murals in the City, for example two in the Mission District on Cesar Chavez and Shotwell that were recently painted over, and asked if the Arts Commission is not supporting the preservation of good murals, than why support the bad ones.

Rosanne Liggett stated that the murals mar the beautiful architecture of the library. She stated that the Library Commission's recommendation was made under political duress and that most people who live in the community do not want the murals to remain. She commented that while some feel that the mural is a part of cultural history and eliminating the mural would erase that particular history, the community is made up of many ethnic groups.

Mauricio Vela stated that he has lived in Bernal Heights for twenty years and everyone that he has spoken to supports preserving all three sides of the mural. There is support from the local preschool and neighborhood center, as well as from Supervisors Amiano and Campos. He stated that funds can be raised or provided by the Branch Library Improvement Program (BLIP) to restore the murals. The murals reflect the pride and international history of Bernal Heights, and the Library has shown a lack of responsibility in this matter. He stated that there has not been sufficient public process and the community is asking to restore all the murals that were originally commissioned for the building.

Richard Everett expressed his support to remove the murals from the library. He stated that as a museum professional, he is required to consult with the community in full whenever the museum portrays a particular community. He stated that some people believe that the removal of the mural signals a loss for the Latino community, but he believes that a new mural could be inclusive of the community as a whole and possibly painted in the playground.

Nancy Everett stated that she is a resident of Bernal Heights and believes the mural on front of the building is too dilapidated to restore. She suggested reapplying the mural on the back of the library as a community project and leaving the façade of the library bare. She stated that there is a lot of confusion about the process and although the restoration of the mural on the front façade seems like a compromise, it really is not.

Joseph Smooke distributed a letter that expresses the opinions of the Board of Directors of the Bernal Heights Neighborhood Center. He explained that the Center is a non-profit organization that has the goal of preserving the ethnic diversity of Bernal Heights. He stated that the murals are an important part of the library and the Board has taken the position to preserve the three murals or to remove them as long as they are replaced with murals that reflect the same theme of cultural and ethnic diversity. He stated that the Library Commission's resolution is consistent with their recommendation.

Izzabella Velez stated that she was born in Bernal Heights. She explained that since she's been kicked out of the neighborhood, the mural represents diversity and is the only thing that her community has left in the neighborhood.

Rudy Corpus stated that he values everyone's opinion and that used to work for the Bernal Heights Neighborhood Center. He stated that the demographics of the neighborhood have changed and the mural symbolizes the history of Bernal Heights. He stated that it is disrespectful to remove the mural and place it on the back of the library. He urged people not to let go of the people and history that made up the neighborhood, and asked that the murals be restored.

Commissioner Garcia-Nakata thanked members of the public for taking the time to express their views. She reiterated that one department cannot dictate to another department how to spend their money. She stated that there are several issues that need to be clarified or resolved before a decision is made, one being the necessity to collect data to determine what is feasible or not feasible regarding the preservation of the mural. She also commented that discussion about origination is a slippery slope as there have always been communities before and there will be communities after. She stated that it is clear that the community process is not what it could have been regarding this issue. Ms. Manton stated that the work is not part of the Civic Art Collection but as the artwork is on public property, the removal of the mural would fall under the purview of the Arts Commission. She then asked Commissioners for clarification on the next steps.

Commissioner Johnston stated that there is a problem with this process and with the motion. He stated that as this is not an art enrichment project and as the Arts Commission does not have the authority over this project nor the standards to implement a solution, he is not prepared to vote on the motion. He reported that the options are either to vote against the motion, or to ask the Chair to table it for reasons that speak to both sides concerned. He stated that the Supervisors' solution to preserve the front, remove the sides, and have a great community process is unreasonable and such a solution is not fair to anyone. He stated that the Supervisors need to actively bring



together members of the community as well as the library to help reach a solution and to help decide who should raise the funds necessary for the project. He recommended other Commissioners to either table or vote down the issue. He stated that he will help deliver this message to District Supervisors, Assemblymen, library staff, Library Commissioners, and other Arts Commissioners. He expressed his dismay at having to further delay the process, but stated that there needs to be more of a public process before moving forward. Commissioner Garcia-Nakata stated that a community process needs to be substantive, remain objective and not function like a town hall meeting.

Ms. Manton stated that the library did have two years of meetings on this particular subject, although they might not have been public meetings. She asked Marcia Schneider, Director of Adult Services for the San Francisco Public Library if she could provide some background on the issue. Ms. Schneider stated that she has been communicating with the City Librarian Luis Herrera about comments regarding the mural and that the process dates back to the mid-1990s with numerous public meetings. She stated that the community has always been divided on this issue and while there is a preponderance of comments weighted in favor of restoring the 1930s façade, there are an equal number of people who are opposed to its restoration. She stated that Mr. Herrera has met with Mr. Cancel who assured him that \$18,000 was enough to restore the mural and that the quality of the mural is good enough to be preserved. She stated that if the matter needs to be resolved by the Library, Mr. Herrera is happy to take that responsibility and continue the process with the caveat that the library will open in 2010 so the issue may not be resolved by time library opens.

Ms. Manton stated that she was not present when the \$18,000 figure was discussed and stated that she thought the figure came from Precita Eyes. Commissioner Garcia-Nakata explained that many issues need to be considered before a figure for the restoration or conservation of the mural is established. She stated that there is not enough information to make a decision, and it is unfortunate that two communities are pitted against each other in this situation.

Commissioner Chew stated that there are too many unresolved issues regarding costs and accessibility that the process needs to be taken back a step.

Commissioner Sklar stated that she supports the comments of the other Commissioners. As the process has not been conducted correctly or at least not to the satisfaction of the community, she does not want to vote on the motion.

Commissioner Draisin stated that she is a Bernal Heights resident and the issue with murals is that they are not permanent works of art. There needs to be a process that looks at solutions to the problem that bridge the divisiveness. Commissioner Johnston agreed with Commissioner Draisin that the goal is not to have more meetings with public input, but to come up with a realistic solution to the process. The cost, time, and agencies involved should be detailed. He also admits that part of the problem lies in the way the motion was passed to Commissioners by internal staff.

Commissioner Garcia-Nakata made a recommendation to table the motion and stated that the Arts Commission will ask for clarification on the motion with the Library as well as internal staff.

THIS MOTION WAS TABLED.

**Motion:** Motion to approve the request from the San Francisco Library Commission to conserve the mural by Arch Williams and others on the facade of the Bernal Heights Branch building, and to remove the murals on the sides and back of the building due to their deteriorated condition.

#### 16. **Proposal for Recycled Sculpture Garden**

Ms. Manton stated that the presentation of a proposal by artist Jennifer Alexander for a recycled sculpture garden entitled "Bayview Patch" will be postponed to the following Visual Arts Committee meeting.

THIS MOTION WAS POSTPONED.

**Motion:** Motion to authorize the use of \$25,000 of PUC funding for a recycled sculpture garden entitled "Bayview Patch" by artist Jennifer Alexander.

#### 17. **New Business**

There was no new business to report.



18. **Old Business**

There was no old business to report.

19. **Adjournment**

Meeting adjourned at 6:00 pm.

MC 9/28/09

**VISUAL ARTS COMMITTEE**

Wednesday, October 21, 2009

3:00 pm

25 Van Ness Avenue, Suite 70

10-15-3 1202:13 8010

**GOVERNMENT  
DOCUMENTS DEPT**

OCT 16 2009

**Agenda**

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**1. Consent Calendar**

1M otion to approve an honoraria payment of \$400 to Ms. Justine Topfer to coordinate the opening reception/speaker event for The SFAC Gallery's exhibition *LUX* at City Hall in mid-November, 2009. (Note: Ms. Topfer has been the project coordinator of *LUX*, and was not originally contracted for event coordination.)

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0/21/09  
2. Motion to approve *Music of Change*, a 14' x 70' tiled mosaic mural on the Fell Street retaining wall between Pierce and Steiner Streets, at the rear of Ida B. Wells High School. The mural will be created by Kid Serve Youth Mural founder Josef Norris and 50 students from Ida B. Wells High School, in collaboration with the Alamo Square Neighborhood Association and the North of Panhandle Merchant's Association. Work will commence in April 2010 and will be completed in December 2010.

3Motion to approve and accept into the Civic Art Collection *NEVERODDOREVEN*, 2009, a carved redwood sculpture by Living Lenses (Louise Bertelsen and Po Shu Wang), located in Courtyard J at Laguna Honda Hospital and Rehabilitation Center.

**2. Public Art Program Artist Selection Process**

*Susan Pontious*

Program Director's Report

Report on the standardization of the Public Art Program's artist selection process.

**3. Church and Duboce Streetscape Improvement Project**

*Jennifer Lovvorn*

Staff Report

Presentation of artist selection and proposal recommended by the Church & Duboce Artist Selection Panel.

**Motion:** Motion to approve the artist and proposal (to be announced at the meeting) recommended by the Church & Duboce Artist Selection Panel for the Church & Duboce Streetscape Improvement Project from the following list of finalists: Rebar Group, Masayuki Nagase and Primitivo Suarez-Wolfe.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into a contract with the artist selected by the Church & Duboce Artist Selection Panel from the following list of finalists (Rebar Group, Masayuki Nagase and Primitivo Suarez-Wolfe) for design, fabrication, transportation and installation consultation for artwork for the Church & Duboce Streetscape Improvement Public Art Project in an amount not to exceed \$120,000.

#### **4.Leland Avenue Streetscape I mprovement Project**

*Mary Chou*

Presentation of selection of artist finalist recommended by the Leland Avenue Streetscape Artist Selection Panel.

**Motion:** Motion to approve the artwork proposal by Michael Passmore/REBAR, as recommended by the Leland Avenue Streetscape Artist Selection Panel, for the Leland Avenue Streetscape Improvement Project.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with Michael Passmore/REBAR for the final design, fabrication, transportation and installation consultation of an artwork for the Leland Avenue Streetscape Improvement Project in an amount not to exceed \$35,000.

#### **5. Airport**

*Susan Pontious*

Presentation of revisions to Clare Rojas' proposal for Boarding Area G at SFO.

**Motion:** Motion to approve revised Clare Rojas proposal for Boarding Area G at SFO, which adds a 4" frame around the image.

Appointment of new Arts Commission representative on Airport Art Steering Committee.

#### **6. PUC Art Enrichment Grant to Jennifer Alexander**

*Susan Pontious*

Presentation of artist Jennifer Alexander's proposed temporary sculpture garden to be created on a PUC land parcel through a grant from PUC art enrichment funds.

**Motion:** Motion to approve a \$25,000 grant from PUC art enrichment funds to Jennifer Alexander to create a temporary sculpture garden using recycled materials on a PUC parcel of land at 970 Hudson Ave.



## **7. Valencia Streetscape Improvement Project**

*Susan Pontious*

Staff Report

Presentation of proposals by Michael Arcega and Brian Goggin, and request from Commissioners to select one artist to complete an artwork for the Valencia Streetscape Improvement Project.

**Motion:** Motion to rescind approval by the Visual Arts Committee on September 16, 2009 of the artist Michael Arcega and his proposal recommended by the Valencia Streetscape Artist Selection Panel for the Valencia Streetscape Improvement Project.

**Motion:** Motion to rescind approval by the Visual Arts Committee on September 16, 2009 to authorize the Director of Cultural Affairs to enter into contract with the artist Michael Arcega, selected by the Valencia Streetscape Artist Selection Panel, for the final design, fabrication, and transportation of artwork for the Valencia Streetscape Improvement Project in an amount not to exceed \$52,000.

**Motion:** Motion to approve the artwork proposal by either Michael Arcega or Brian Goggin (to be determined at the meeting), as recommended by the Valencia Streetscape Artist Selection Panel, for the Valencia Streetscape Improvement Project.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with either Michael Arcega or Brian Goggin (to be determined at the meeting) for the final design, fabrication, transportation and installation consultation of an artwork for the Valencia Streetscape Improvement Project in an amount not to exceed \$52,000.

## **8. Recommendation for the De-Accessioning of Jacques Overhoff's *Untitled*, 1969, at Anna E. Waden Branch Library**

*Allison Cummings*

Staff Report

Report on Library Commission's request and Arts Commission staff's recommendation to de-accession from the Civic Art Collection a sculpture by Jacques Overhoff, located at the Anna E. Waden Branch Library in the Bayview District.

**Motion:** Motion to recommend to the Full Commission, at the Library Commission's request, the de-accessioning from the Civic Art Collection of Jacques Overhoff's sculpture, *Untitled*, 1969, located at the Anna E. Waden Branch Library.

**Motion:** Motion to approve, at the Library Commission's request, the demolition of Jacques Overhoff's sculpture, *Untitled*, 1969, following the expiration of a 90 day notice period in which the artist or a party authorized by the artist is given opportunity to remove and relocate the artwork.

## **9. Bernal Heights Branch Library**

*Susan Pontious*

Staff Report

Presentation of request from the San Francisco Library Commission to conserve the mural by Arch Williams and others on the front facade of the Bernal Heights Branch building and to remove the murals on the sides and back of the building.

The Committee is requested to take action on one of two possible motions:

**Motion:** Motion to approve the request from the San Francisco library Commission to conserve the mural by Arch Williams and others on the facade of the Bernal Heights Branch building, and to remove the murals on the sides and back of the building due to their deteriorated condition.

**Motion:** Motion to approve the request by the San Francisco Library Commission to remove the murals on the sides of the Bernal Heights branch building due to their deteriorated condition.

## **10. New Business**

## **11. Old Business**

## **12. Adjournment**

MD 10/16/09

## **Notices**

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102 during regular business hours. INFO: Mary Chou (415) 252-3215.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100 - 2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please

contact the Ethics Commission at 25 Van Ness, Suite 220, San Francisco, CA 94102 - telephone (415) 252-3100, fax (415) 252-3112 and <http://www.sfgov.org/ethics>.

#### KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

Government's duty is to serve the public, reaching its decision in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review. For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact Frank Darby, Jr. by mail to Interim Administrator, Sunshine Ordinance Task Force, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco CA 94102-4689; by phone at 415 554 7724; by fax at 415 554 7854; or by email at [sotf@sfgov.org](mailto:sotf@sfgov.org).





## Meeting Information

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Visual\_Arts\_Committee

Year: 2009 go

**VISUAL ARTS COMMITTEE**  
 Wednesday, October 21, 2009 3:00 pm  
 25 Van Ness Avenue, Suite 70  
**Minutes**

**Commissioners Present:** J.D. Beltran, Greg Chew, P. J. Johnston

**Staff Present:** Mary Chou, Allison Cummings, Carol Marie Daniels, Marcus Davies, Jennifer Lavvorn, Judy Moran, Kate Patterson, Susan Pontious

**Note:** All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:00 pm.

**1. Consent Calendar**

1. Motion to approve an honorarium payment of \$400 to Ms. Justine Topfer to coordinate the opening reception/speaker event for The San Francisco Art Commission Gallery's exhibition *LUXX* at City Hall in mid-November, 2009. (Note: Ms. Topfer has been the project coordinator of *LUXX*, and was not originally contracted for event coordination.)
2. Motion to approve *Mosaic of Change*, a 14' x 70' tiled mosaic mural on the Fell Street retaining wall between Pierce and Steiner Streets, at the rear of Ida B. Wells High School. The mural will be created by Kid Serve Youth Mural founder Josef Norris and 50 students from Ida B. Wells High School, in collaboration with the Alamo Square Neighborhood Association and the North of Panhandle Merchant's Association. Work will commence in April 2010 and will be completed in December 2010.
3. Motion to approve and accept into the Civic Art Collection *NEVERMORE/VERN*, 2009, a carved redwood sculpture by Living Lenses (Louise Berleson and Po Shu Wang), located in Courtyard J at Laguna Honda Hospital and Rehabilitation Center.

**Motion:** Approve consent calendar items.

**Moved:** Chew/Beltran

**2. Public Art Program Artist Selection Process**

Public Art Program Director Susan Pontious presented an initiative to standardize the Public Art Program artist selection process in response to recent inconsistencies noted during Valencia Streetscape Improvement Project artist selection panels. Ms. Pontious outlined changes to the process, including standardized panelist orientation and consistent voting and scoring procedures. In addition, artists will be prepared for the panel process by 1) attending a site orientation with the Public Art Program project manager and representatives from the client agency; 2) meeting with the Public Art project manager and senior registrar to review preliminary design concepts and discuss any concerns about materials; 3) meeting with the Public Art Program project manager to review the panel process; 4) submitting digital versions of all proposal materials to the Public Art Program project manager prior to having them printed and mounted for public view.

Ms. Pontious went on to explain that although these changes present additional upfront work for Public Art Program staff, the results will outweigh the extra effort in that before going out for public review all artist proposals will be thoroughly vetted by Arts Commission staff. Projects that have followed this process have been very successful, added Ms. Pontious, with the artists entering the selection process equipped with realistic concepts, budgets and materials.

Commissioner Johnston added that it is also important to have one Commissioner participate in a given selection panel throughout the entire process, allowing them to speak to the Committee with a first-hand knowledge of the process leading up to the final decision. Ms. Pontious agreed and remarked that it is also important for Commissioners to participate in selection panels because they are in the unique position to offer the perspective of the Commission, something that is difficult for the staff to achieve.

**3. Church and Duboce Streetscape Improvement Project**

Project Manager Jennifer Lavvorn presented details of the Duboce Streetscape Improvement Project, describing the site, streetscape improvements and art opportunities associated with the installation of new Muni Metro rail. Ms. Lavvorn explained that in addition to art opportunities for sculptural seating on both the northwest and southeast corners of the Church and Duboce intersection, funding for artwork to be located at a third site on the southeast corner of Church and Market has been donated by the Castro/Upper Market Community Benefits District.

Ms. Lavvorn announced the results of the second artist selection panel meeting for the Church and Duboce Streetscape Improvement Project, stating that the panel had selected a proposal by artist and architect Primitivo Suarez-Wolfe. She explained that Mr. Suarez-Wolfe's design of reconfiguring discarded metro rails into a series of steel replicas of domestic chairs was well received by the panelists, as they felt the artist's concept successfully referenced the site's transitional location between commercial district and residential neighborhood while remaining visually compatible with the architectural context of the site. Ms. Lavvorn reported that the panel felt that the proposed quantity of art elements would need to be increased to at least eight to make a significant impact at the site and that the issue of chair selection for casting would be an important aspect of the project both in terms of the artwork concept, but also in terms of durability. In response, Ms. Lavvorn will ask the artist to revisit his proposal budget and do further research with other fabricators to make sure that he can create a minimum of eight elements for the site. With regard to the artist's intention to reuse the metal from the salvaged rail, Ms. Lavvorn stated the artist will need to conduct metallurgical tests to determine what the metal is. Based on the results of these tests, the artist may be required to purchase metal which is both appropriate to the fabrication technique and not contaminated to ensure that the artwork will not corrode.

Ms. Lavvorn concluded by stating that an artwork design for the third site at Church and Market will be addressed by the artist once he is under contract. For this site the stakeholders are encouraging a vertical element to increase visibility from the street. Given the increase in the budget to \$100,000, Ms. Lavvorn believes that the expanded project scope can be accommodated and that the project will benefit by economies of scale in the production of the art elements.

**Motion:** Motion to approve the artwork proposal by Primitivo Suarez-Wolfe as recommended by the Church & Duboce Artist Selection Panel for the Church & Duboce Streetscape Improvement Project.

**Moved:** Beltran/Chew

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into a contract with Primitivo Suarez-Wolfe as selected by the Church & Duboce Artist Selection Panel for design, fabrication, transportation and installation consultation for artwork for the Church & Duboce Streetscape Improvement Public Art Project in an amount not to exceed \$120,000.

**Moved:** Beltran/Chew

**4. Leland Avenue Streetscape Improvement Project**

Public Art Program Associate Mary Chou explained details of the Leland Avenue Streetscape Improvement Project and announced that the artist selection panel, which met on October 2nd, picked the proposal by Matthew Passmore/REBAR. The panel included the following participants: Department of Public Works Landscape Architect John Dennis, community members Anne Seeman and Markene Tran, arts professionals Amy Trachtenberg and Rene de Guzman, and Arts Commissioner Lorraine Garcia-Nakata. Working with a budget of \$35,000, Mr. Passmore/REBAR's design currently consists of twenty poles topped with recycled parking meters coated in red automotive paint that will be donated by the Municipal Transportation Agency. The proposal also includes messages of welcome in different languages inscribed on the individual poles and solar lighting integrated within the meters. She explained that the proposal was inspired by the agricultural history of Visitation Valley and the nearby Visitation Valley Greenway.

Ms. Chou explained that the panelists felt that Mr. Passmore/REBAR's proposal was a strong sculptural statement that was unique and reflected the neighborhood's focus on sustainability. The panel made some recommendations for the artist: to change the color of the meterheads to a more orange-red color so that it does not look like matchsticks, and to further develop the content of the text and locate the text closer to the base of the panel so that the public could create rubbings of the raised text. Ms. Chou also stated that due to anticipated maintenance needs, Arts Commission staff would like to see the proposed solar elements replaced with reflective materials in order to take advantage of existing street lighting.

Ms. Chou concluded by explaining that the artist will also be working with the Department of Public Works in determining the placement of benches along the sidewalk adjacent to the artwork and that the remainder of the project budget will be approved at a later date after Mr. Passmore/REBAR refines the design.

**Motion:** Motion to approve the artwork proposal by Matthew Passmore/REBAR, as recommended by the Leland Avenue Streetscape Artist Selection Panel, for the Leland Avenue Streetscape Improvement Project.

**Moved:** Beltran/Chew

THIS MOTION WAS REVISED.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with Matthew Passmore/REBAR for the final design of artwork for the Leland Avenue Streetscape in an amount not to exceed \$7,000.

**Moved:** Beltran/Chew

5. Airport Ms. Pontious presented a final design modification to Clere Rojas' proposal for Boarding Area G at SFO. The change would add a 4' frame around Ms. Rojas' image. Ms. Pontious stated that because the artist is well within her budget, the overall cost of the project will not be affected by the addition of the frame.

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**Motion:** Motion to approve revised Clare Rojas proposal for Boarding Area G at SFO, which adds a 4" frame around the image.  
**Moved:** Beltran/Chew

Ms. Pontious addressed the Committee regarding the appointment of a new Arts Commission representative on the Airport Art Steering Committee, explaining that the Steering Committee is responsible for the review of artwork within SFO and for mediating any issues that may arise between the Arts Commission and the Airport before a design goes before the Arts Commission.

Both Commissioners Beltran and Chew expressed interest in sitting on the Steering Committee, though Commissioner Johnston noted that appointment should be at the discretion of Committee Chair Commissioner Garcia-Nakata, who was absent from the meeting. Ms. Pontious agreed to discuss the matter with Commissioner Garcia-Nakata upon her return.

#### **PUC Art Enrichment Grant to Jennifer Alexander**

Ms. Pontious introduced artist Jennifer Alexander who presented a proposal for creating a temporary sculpture garden on a plot of land in the Bayview owned by the Public Utilities Commission. Ms. Alexander explained that her project would create a green community space where local artists can show their work. Using recycled and donated materials, the proposed project would include terraced landscaping and native plants, with artwork added over time. All work would be overseen by Ms. Alexander and artists working at The Box Shop, a studio workshop adjacent to the proposed plot. Local artists participating in the project would be responsible for monthly maintenance of the site.

Resident Linda Shaller offered her support of Ms. Alexander's project, as did Skot Kuiper, who urged the Committee to explore similar use of other unused parcels whenever possible.

Commissioner Johnston commented that the plot would be a good site for a permanent project. Ms. Alexander responded that the timeframe of her project is intended to be several years, but is subject to impending redevelopment of the area.

**Motion:** Motion to approve a \$25,000 grant from PUC art enrichment funds to Jennifer Alexander to create a temporary sculpture garden using recycled materials on a PUC parcel of land at 3700 Hudson Ave.  
**Moved:** Beltran/Chew

#### **Valencia Streetscape Improvement Project**

Ms. Pontious prefaced the discussion by stating that the circumstances surrounding Valencia Street Improvement Project artist selection process are unprecedented in the history of the Public Art Program. To summarize, she explained that an error in scoring during the selection panel necessitated an additional panel which ended in a tied vote, meaning that the Committee must serve as final arbiters in the selection of a proposal by either Brian Goggin or Michael Arcega.

Ms. Pontious began by introducing Mr. Arcega's proposal, a series of poles topped by Victorian architectural elements intended to serve as a public posting place for letters and handbills. She pointed out that throughout the panel process Mr. Arcega has worked with his fabricator to address concerns about the durability of his materials, changing elements from wood to steel, and has committed to producing four uniquely designed artworks with a five-color palette within the project budget. Next, Ms. Pontious introduced Mr. Goggin's proposal, a 19-foot pole intersected midway by a boat form made of steel bicycle forks and frames. Mr. Goggin's proposal also includes LED lighting elements wired into the electrical grid that would be controlled by push-button features at the base of the pole. A small computer element hidden within the artwork would also produce lighting effects that mimic water.

Commissioner Johnston then explained that because the voting vote would require the majority of the Committee, the three commissioners present would be required to vote unanimously. Addressing Mr. Arcega's proposal, he addressed the artist's adaptation of materials in response to maintenance and budget concerns. Commissioner Johnston also pointed out that the sidewalk treatments shown in Mr. Arcega's proposal materials should not be considered part of the artwork as they were never approved as part of the project. Regarding Mr. Goggin's work, Commissioner Johnston voiced apprehension about the work's size, scale and technical aspects exceeding the project's \$52,000 budget allowance. Commissioner Beltran echoed Commissioner Johnston's concern, stating that she didn't believe the budget would allow the maintenance required by the work's digital components. Commissioner Chew stated that he was in agreement on this point.

Commissioner Johnston asked Mr. Goggin to address the Committee regarding the project budget. Mr. Goggin said that he was committed to being resourceful in producing an end product, despite budget constraints. He also assured the Committee that his past projects have demonstrated that his work stands up to public interaction over time with little maintenance. Regarding the lighting, Mr. Goggin stated that he has received a guarantee from his fabricators that they are willing to complete the work within the existing budget.

Commissioner Beltran revisited her doubt that the \$52,000 budget was adequate to build what Mr. Goggin had proposed. She also cautioned the Committee against setting the precedent of approving projects requiring artist-matched funds due the resulting lack of control and oversight. Commissioner Chew then asked Ms. Pontious to talk about the administrative budget for the project, to which she replied that the existing budget would not allow administrative costs to cover an increase in the scope of the artwork. Commissioner Johnston asked Mr. Goggin if he could keep the project within the existing budget without requiring additional funding, to which Mr. Goggin replied that he could.

Mr. Arcega then addressed the Committee, explaining his decision to change his materials from wood to metal to address maintenance concerns raised by Arts Commission staff. Commissioner Johnston reminded the Committee that Mr. Arcega's proposal would be dependant on public interaction and asked them to think about who might be responsible for removing the buildup of flyers posted on the artworks over time.

Commissioner Beltran asked Ms. Pontious to readress her assessment of the two projects' administrative costs. Ms. Pontious explained that the resources of the Public Art Program have been recently stressed due to a number of elaborate projects requiring more administrative support than staff has time to offer or the budgets can cover. Citing Mr. Goggin's previous commission, *Language of the Birds*, she stated that the project had been significantly over-budget and that additional funding raised by the artist did not include the increased administrative time required by the project's scope. Commissioner Beltran noted that the administrative budget for the Valencia Streetscape Project would be approximately \$4,000.

Jeremy Superman, Skot Kuiper, Paula Chacina, Denise Romay, Mark Nassar, Jaime Aragon, and Marlena Byrne all spoke in support of Mr. Goggin's proposal.

Commissioner Johnston expressed his opinion that changes in Mr. Arcega's proposed materials and design compromised the project. He also stated that he did not believe that an admin budget of \$4,000 would cover the costs of Mr. Goggin's project, but if the artist and his collaborators are able to execute the project with the existing budget that his vote would go to Mr. Goggin's proposal. Both Commissioner Beltran and Commissioner Chew reiterated their doubt that Mr. Goggin's proposal could be realized within the project budget. Commissioner Beltran asked Ms. Pontious if there were other artworks in the Civic Art Collection that had interactive qualities similar to Mr. Goggin's proposal. Ms. Pontious mentioned a work at the Airport that was unable to stand up to the level of public interaction it was subjected to. Ms. Pontious concluded by stating that due to the lack of maintenance funds, if either of the proposed Valencia Streetscape artworks are damaged they will most likely remain damaged. Following this, the Committee voted on the two proposals.

**Motion:** Motion to rescind approval by the Visual Arts Committee on September 16, 2009 of the artist Michael Arcega and his proposal recommended by the Valencia Streetscape Artist Selection Panel for the Valencia Streetscape Improvement Project.  
**Moved:** Beltran/Chew

**Motion:** Motion to rescind approval by the Visual Arts Committee on September 16, 2009 to authorize the Director of Cultural Affairs to enter into contract with the artist Michael Arcega, selected by the Valencia Streetscape Artist Selection Panel, for the final design, fabrication, and transportation of artwork for the Valencia Streetscape Improvement Project in an amount not to exceed \$52,000.  
**Moved:** Beltran/Chew

**Motion:** Motion to approve the artwork proposal by Michael Arcega as recommended by the Valencia Streetscape Artist Selection Panel, for the Valencia Streetscape Improvement Project.  
**Moved:** Beltran/Chew

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with Michael Arcega for the final design, fabrication, transportation and installation consultation of an artwork for the Valencia Streetscape Improvement Project in an amount not to exceed \$52,000.  
**Moved:** Beltran/Chew

#### **8. Recommendation for the De-Accessioning of Jacques Overhoff's *Untitled, 1969*, at Anna E. Waden Branch Library**

Senior Registrar Allison Cummings reported on the San Francisco Library Commission's request that the Arts Commission approve the de-accessioning and possible demolition of Jacques Overhoff's *Untitled, 1969*, a sculpture located on the exterior of the Anna E. Waden Branch Library in the Bayview. Ms. Cummings explained that the artwork is a 24-foot sculptural intervention in an integral brick wall in the facade of the existing building. Subject to the planned demolition and rebuilding of the library, Mr. Overhoff's artwork would need to be either moved or destroyed. Ms. Cummings explained that over time the art work has suffered several detractors, including the addition of an ADA handrail and a gate that laterally intersects the work. She also provided background information about the artist, who worked in the Bay Area for 35 years and became known for his architecturally integrated work using building materials. Mr. Overhoff currently lives in Germany, but is working on the Doyle Drive Replacement Project in San Francisco. Ms. Cummings asked that Mr. Overhoff's work can be found throughout the Bay Area, and that in addition to the work in question, the Arts Commission's Civic Art Collection contains two other large sculptural works by the artist.

San Francisco Public Library Chief of Branches Brian Bannion spoke in depth about the new library proposal, stating that it is the result of an involved community process dating back to 2007. Mr. Bannion explained that over the course of a number of community meetings renovation of the existing library structure and relocation of the branch were discussed, but based on community needs a plan to rebuild on the existing lot was approved. The new building will be LEED gold certified and will feature expanded collections space, community and computer rooms, and an interior courtyard. The building's art enrichment plan will include community-based artists and arts organizations, with one of the projects consisting of a series of history panels on the new building's facade. Mr. Bannion stated that the possibility of including Mr. Overhoff's artwork in the new building had been thoroughly explored and that a number of factors proved problematic, including obscured sightlines, incompatibility with the new building's grade and structure, reduction of programmatic space, and the cost and scheduling impact of the artwork's structural reinforcement on building construction. Removal and relocation of the artwork within the new building is estimated to cost between \$100,000 and \$150,000. Mr. Bannion concluded by stating that based on these factors, the San Francisco Public Library recommends that 90 days notice with an option to move the artwork be issued to Mr. Overhoff by the Arts Commission, adding that the artwork will be commemorated in the proposed history panels planned for the new building's facade.

Library Commission President Jewelle Gomez expressed support for both Mr. Overhoff and his art, but offered her opinion that the work in question was not well-sited in that it has gone largely unnoticed by the community. She also stated that she felt that the benefits of a new library would outweigh saving Mr. Overhoff's artwork.

City Librarian Laris Herrera stated that he feels that the recommendation to de-accession Mr. Overhoff's artwork is the right course of action.

Lidia Vincent presented the Committee with a petition in favor of the artwork's removal signed by 135 residents. Community members Larry Ware, Virgie Newman, Joseph Canillo, Teresa Goides, Jeffery Bletcher, Rita Collins, Fran Carter, Lydia Vincent, and Sarah Stangle spoke in support of the artwork's removal in order to allow construction of the new library as planned, as did Branch Manager Linda Brooks Burton.

Ms. Cummings stated that in considering the recommendation to de-accession the work Arts Commission staff had adhered to all guidelines and performed due



diligence by contacting the artist, seeking the professional opinion of a representative of the U.S. General Services Administration, consulting with the City Attorney's Office, and obtaining an appraisal reflecting the artwork's current market value. Ms. Cummings also stated that the Arts Commission was unable to identify a suitable site for the artwork's relocation. She then concluded by stating that following careful research and review of programmatic guidelines Arts Commission staff recommend the artwork be de-accessioned from the Civic Art Collection and subject to destruction should the artist, or another party authorized by the artist, not be willing or able to relocate it, based on the following factors: 1) The integrity of the artwork would be severely compromised is detached from its current site; 2) the cost to the library project of relocating the artwork is not merited by its cultural and aesthetic value; 3) the functional needs of the new library supersede the value of keeping the artwork in place; 4) the Arts Commission's Civic Art Collection holds two additional large-scale works by the artist, and the artist is also well represented throughout the Bay Area and United States. Ms. Cummings also added that the Arts Commission's Civic Design Review process has recently been adjusted in order to prevent a similar situation from happening again.

Commissioner Johnston thanked the community for attending the meeting and stated that the artwork no longer functions in its current place and will not work in the new building. He then said that because the Committee should not stand in the way of the new library, the Committee will recommend to the Full Commission the removal and demolition of Mr. Overhoff's artwork. Commissioner Chew and Commissioner Beltran both added that they look forward to working with the Community in the future.

**Motion:** Motion to recommend to the Full Commission, at the Library Commission's request, the de-accessioning from the Civic Art Collection of Jacques Overhoff's sculpture, *Untitled*, 1969, located at the Anna E. Waden Branch Library.  
**Moved:** Beltran/Chew

**Motion:** Motion to approve, at the Library Commission's request, the demolition of Jacques Overhoff's sculpture, *Untitled*, 1969, following the expiration of a 90 day notice period in which the artist or a party authorized by the artist is given opportunity to remove and relocate the artwork.  
**Moved:** Beltran/Chew

#### 9. Bernal Heights Branch Library

Commissioner Johnston reminded the public that because the murals to be discussed are not part of the Arts Commission's Civic Art Collection the process would be different than that of the preceding item. Because the murals are on city property, he explained that the Arts Commission is charged with approving any plan of action that determines whether or not they will be preserved. He then stated that the murals were painted on the façade of the Bernal Heights Branch in 1992, but it is unknown how the murals were approved in the first place.

Ms. Pontious presented the request from the San Francisco Library Commission to approve conservation of the mural by Arch Williams and others on the front façade of the Bernal Heights Branch building and removal of the murals on the sides and back of the building. She also stated that Director of Cultural Affairs Luis R. Cancel requested that the wording of the motion put to the Committee be changed to read "revitalize" rather than "conserve" in order to reflect possible treatment to the murals by someone other than a trained fine arts conservator.

Community members Dan Gleich, Nancy Everett, Jeffery Miller, Ellen Egbert, Rosanne Liegett, and Jane Wattenberg all spoke in favor of removing the murals from all sides of the library building's façade. Library Commission President Jewelle Gomez explained that the Library Commission felt that keeping the front mural and removing the murals on the building's sides and back presented a good compromise. She also stated that the plan to have Precita Eyes repaint the front mural would preserve its history and revitalize the building's façade. Both Mauricio Vela and Luis Aniche spoke out against removing any aspect of the existing murals.

Ms. Pontious reminded the Committee that they can approve the Library's request, but that the Arts Commission can not compel the Library to remove any part of the mural. Commissioner Johnston reiterated that the murals remain under the jurisdiction of the Library Commission. Commissioner Beltran then read from an October 13, 2009 letter from David Campos to the Library Commission in which Supervisor Campos wrote "I have decided to support the compromise position, which allows for removal of the side murals while preserving the mural on the front of the building." Commissioner Johnston recommended that the Committee allow the Library to move forward with their process.

THIS MOTION WAS REVISED.

**Motion:** Motion to approve the request from the San Francisco library Commission to revitalize the mural by Arch Williams and others on the façade of the Bernal Heights Branch building, and to remove the murals on the sides and back of the building due to their deteriorated condition.  
**Moved:** Beltran/Chew

#### 10. New Business

There was no new business to report.

#### 11. Old Business

There was no old business to report.

#### 12. Adjournment

Meeting adjourned at 6:02 pm.

MD 10/26/09



# San Francisco Arts Commission

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November 18, 2009

**VISUAL ARTS COMMITTEE**  
Wednesday, November 18, 2009  
3:00 pm  
25 Van Ness Avenue, Suite 70

**GOVERNMENT  
DOCUMENTS DEPT**

NOV 16 2009

## Agenda

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### 1. **Consent Calendar** Staff Reports for 1, 3

1. Motion to approve art installation "Ecstasy," a figurative sculpture made entirely of salvaged steel by Dan Das Mann, to be installed at Patricia's Green in Hayes Valley from January 01, 2010 to June 30, 2010.

2. Motion to approve six portrait collage poster designs by Jonathan Burstein for the Art on Market Street 2009/2010 Program, to be exhibited in 24 kiosks on Market Street from January 4 to April 1, 2010, and to authorize the artist to proceed to printing and installation of the posters.

3. Motion to approve the following artists selected by the panel as finalists for the Art Glass opportunities for General Hospital Acute Care Unit (Floors 3 - 7): Alan Masaoka, Lisa Levine, Nancy Blum, Gordon Huether, Arthur Stern, and Carrie Leeb.

4. Motion to approve Lynne Kimura, Academic Liaison at the Berkeley Art Museum, for the panelist pool for the Central Subway Chinatown Artist Selection Panel.

### 2. **General Hospital Acute Care Unit** *Jennifer Lovvorn* Staff Report

Presentation of finalists selected by the General Hospital Art Steering Committee for the Main Entry Drive Sculpture and Plaza Artwork for General Hospital Acute Care Unit.

**Motion:** Motion to approve the following artists selected by the panel as finalists for the Main Entry Drive Sculpture Project for General Hospital Acute Care Unit: Cliff Garten, Anna Murch, Lorna Jordan, and Living Lenses (Artist team of Wang Po Shu and Louise Bertelsen).

**Motion:** Motion to approve the panel's selection of Anna Murch as the project artist for the General Hospital Acute Care Unit Plaza Artwork.

### 3. **Art on Market Street 2009/2010 Program** *Judy Moran*

Presentation of *Sailing Away*, a performance proposal by Zaccho Dance Company, for the Art on Market Street Program.

**Motion:** Motion to approve *Sailing Away*, a performance proposal by Zaccho Dance Company, for the Art on Market Street Program, to be performed near monuments on Market Street, and to authorize the Director of Cultural Affairs to enter into contract with Zaccho Dance Company for an amount not to exceed \$30,000 for implementation of the performance.

### 4. **Sunnyside Conservatory**



*Judy Moran*

Presentation of photos of *Sunnyside Menagerie*, an installation of bronze fantasy creatures by the Artist Team Wowhaus, in the Sunnyside Conservatory Gardens.

**Motion:** Motion to approve the permanent installation of twenty-two small bronze fantasy creatures by the Artist Team Wowhaus in the outdoor Sunnyside Conservatory Gardens, including three lizard creatures, two penguin creatures, four triligators, and fourteen glyphies; and one bronze possumbat creature installed on the exterior wall above the north entrance of the Conservatory building, located at 236 Monterey Boulevard in the Sunnyside District of San Francisco.

**Motion:** Motion to accept into the Civic Art Collection twenty two small bronze fantasy creatures by the Artist Team Wowhaus in the outdoor gardens, including three lizard creatures, two penguin creatures, three triligators, and fourteen glyphies; and one bronze possumbat creature installed on the exterior wall above the north entrance of the Conservatory building, permanently installed at the Sunnyside Conservatory and Gardens located at 236 Monterey Boulevard in the Sunnyside District of San Francisco.

#### 5. **Harvey Milk Bust in City Hall**

*Susan Pontious*

Staff Report

Presentation of MOU with Jonah Hendrickson for the sale of copies of the Harvey Milk bust maquette.

**Motion:** Motion to approve the Memorandum of Understanding with Jonah Hendrickson for the sale of copies of the Harvey Milk bust maquette.

#### 6. **San Francisco International Airport – Terminal 2**

*Susan Pontious*

Presentation of overview of T-2 art projects and report on Janet Echelman's project.

#### 7. **Public Art Program Policy**

*Susan Pontious*

Staff Report

Presentation on recommended policy regarding Public Art project finalist proposals that require funding or donated goods and services beyond Art Enrichment funding.

**Motion:** Motion to approve the proposed policy regarding artists' proposals for public art projects that exceed the Art Enrichment budget, whereby increased resources may not be considered during the selection phase, but may be considered once selected assuming an appropriate increase in Arts Commission administrative funds is included in the proposed supplemental funding.

#### 8. **New Business**

1. Report on history of SFAC public art projects that have incorporated media – *Jill Manton and Susan Pontious*

2. Informational presentation on landscape modifications to Pioneer Monument – *Jill Manton*

3. Report on Transbay Terminal Public Art Program – *Jill Manton*

4. Report on Maya Lin's project "What is Missing?" at the California Academy of Sciences – *Jill Manton*

5. Report on Diller + Scofidio's LED project "Facsimile" at Moscone West – *Jill Manton*

6. Report on Zhang Huan's project for the Shanghai Sister City program in 2010 – *Jill Manton*

#### 9. **Old Business**

## 10. Adjournment

MC 11/13/09

### Notices

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102 during regular business hours. INFO: Mary Chou (415) 252-3215. Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance (San Francisco Campaign and Governmental Conduct Code sections 2.100 - 2.160) to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 25 Van Ness, Suite 220, San Francisco, CA 94102 - telephone (415) 252-3100, fax (415) 252-3112 and <http://www.sfgov.org/ethics>.

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## Meeting Information

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Visual\_Arts\_Committee

Year: 2009

**VISUAL ARTS COMMITTEE**  
Wednesday, November 18, 2009  
3:00 pm  
25 Van Ness Avenue, Suite 70

## Minutes

## Commissioners Present:

JD Beltran, Lorraine Garcia-Nakata, Greg Chew, PJ Johnston

Absent: Barbara Sklar

## Staff Present:

Jill Manton, Andy Moran, Mary Chou, Marcus Davies, Jennifer Lovvorn, Susan Pontious, Kate Patterson

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:07 pm.

## 1. Consent Calendar

1. Motion to approve art installation "Ecstasy," a figurative sculpture made entirely of salvaged steel by Dan Das Mann, to be installed at Patricia's Green in Hayes Valley from January 01, 2010 to June 30, 2010.
2. Motion to approve six portrait collage poster designs by Jonathan Burstein for the Art on Market Street 2009/2010 Program, to be exhibited in 24 kiosks on Market Street from January 4 to April 1, 2010, and to authorize the artist to proceed to printing and installation of the posters.
3. Motion to approve the following artists selected by the panel as finalists for the Art Glass opportunities for General Hospital Acute Care Unit (Floors 3 - 7): Alan Masakia, Lisa Levine, Nancy Blum, Gordon Huebner, Arthur Stern, and Carrie Lzeb.
4. Motion to approve Lynne Kimura, Academic Liaison at the Berkeley Art Museum, for the panelist pool for the Central Subway Chinatown Artist Selection Panel.

Motion: Accept consent calendar items.

Moved: Chew/Beltran

## 2. General Hospital Acute Care Unit - Main Entry Drive Sculpture and Plaza Artwork

Project Manager Jennifer Lovvorn presented the finalists selected by the General Hospital Artist Selection Panel for the Main Entry Drive Sculpture and Plaza Artwork for General Hospital Acute Care Unit. The panel met on November 10th and consisted of two arts professionals (Carolina Ponce de Leon, Galeria de la Raza, and Boris Sue Hertz, Yerba Buena Center for the Arts), the architect David Pang, several staff of General Hospital who were represented by two representative votes, and Arts Commissioner Johnston. The panel reviewed the qualifications of 18 artists culled from the General Hospital Artist Pool as well as applicants to the General Hospital Main Entry Drive Sculpture and Plaza Artwork RFQ. Ms. Lovvorn explained that the RFQ was advertised specifically for the two opportunities in order to augment the pool with more local artists. For the Main Entry Drive Sculpture, the panel identified four finalists: Cliff Garten, Anna Murch, Lorna Jordan, and the artist team of Wang Po Shu and Louise Bertelsen, collectively known as Living Lenses. For the Plaza Artwork, the panel made a recommendation to select one artist, Anna Murch, for the site as the architectural timeline was moving forward very quickly and it would be advantageous to have an artist begin working with the architects as soon as possible.

Commissioner Johnston explained that during the voting process, the same four artists rose to the top for each opportunity. He expressed his concern that two of the top artists, Anna Murch and Lorna Jordan, focused primarily on landscapes, whereas the artwork for the main entry drive called for a sculpture that could function as a signature work for the hospital. Commissioner Johnston encouraged the inclusion of *Living Lenses*, who had created more singular sculptural works and as a result, there are four finalists instead of the usual three for the sculpture opportunity. Public Art Program Director Susan Pontious stated that the works shown in *Living Lenses*' application displayed the more exterior side of their work; she explained that the artist team is currently creating a very successful sculptural work for Laguna Honda Hospital, which was shown during the panel meeting. Programs Director Jill Manton explained that the panel also takes into consideration artists who have not already completed art projects for the Arts Commission, for example Anna Murch.

Motion: Motion to approve the following artists selected by the panel as finalists for the Main Entry Drive Sculpture Project for General Hospital Acute Care Unit: Cliff Garten, Anna Murch, Lorna Jordan, and Living Lenses (Artist team of Wang Po Shu and Louise Bertelsen).

Moved: Beltran/Chew

Motion: Motion to approve the panel's selection of Anna Murch as the project artist for the General Hospital Acute Care Unit Plaza Artwork.

Moved: Beltran/Johnston

## 3. Art on Market Street 2009/2010 Program

Senior Project Manager Judy Moran presented *Soiling Away*, a performance proposal by Zazcho Dance Company, for the Art on Market Street Program. Zazcho Dance Company is directed by Jolanna Hammond and the proposal consists of four days of performances over a one week period referencing the history of African Americans' early contributions to the development of San Francisco. Eight characters representing African American individuals who lived and worked near Market Street during the mid nineteenth century will perform on both sides of Market Street between Powell and First Streets, interacting with each other as well as with certain monuments, including Hallidie Plaza and Mechanics Monument. The performers will distribute a newsletter with historical information and maps. The performance will be formatted in a continuous loop with 30 minute cycles over four days in one week in September 2010. At the top of each half hour, all the characters will appear at the corner of Market and Battery Streets near the brass plaque that marks the early San Francisco shoreline. Ms. Moran explained that she plans to approach the African American Historical and Cultural Society to produce a related event.

Ms. Manton clarified for Commissioners that press and marketing for the project is completed by the Arts Commission, and does not come out of the artist's contract. She also expressed her enthusiasm over the performance that Zazcho created for the Art on Market Street Program on the facade of the Ferry Building dock tower several years ago that was very successful and engaging.

Motion: Motion to approve *Soiling Away*, a performance proposal by Zazcho Dance Company, for the Art on Market Street Program, to be performed near monuments on Market Street, and to authorize the Director of Cultural Affairs to enter into contract with Zazcho Dance Company for an amount not to exceed \$30,000 for implementation of the performance.

Moved: Beltran/Johnston

## 4. Sunnyside Conservatory

Ms. Moran presented photographs of *Sunnyside Menagerie*, a recently completed installation of bronze fantasy creatures by the artist team Woythaus, in the Sunnyside Conservatory Gardens. The work consists of twenty-three, not twenty-two as stated in the motions, of small bronze creatures located throughout the gardens. She stated that many years ago, the Conservatory was slated for demolition but the neighbors engaged in a campaign to save the gardens; the Conservatory was purchased by the Recreation and Park Department and renovated. The Friends of the Conservatory were interested in an artwork that was relatively hidden in the gardens, and Woythaus created creatures compatible with the Victorian sensibility of the Conservatory. The characters include penguin-type creatures, glyphs, tritogators, a psumbat, and three birds that can be played with a wooden stick. Ms. Moran reported that the community loves the work and Commissioners applauded the success of the project.

Motion: Motion to approve the permanent installation of twenty-two small bronze fantasy creatures by the Artist Team Woythaus in the outdoor Sunnyside Conservatory Gardens, including three lizard creatures, two penguin creatures, four tritogators, and fourteen glyphs; and one bronze psumbat creature installed on the exterior wall above the north entrance of the Conservatory building, located at 236 Monterey Boulevard in the Sunnyside District of San Francisco.

Moved: Beltran/Johnston

Motion: Motion to accept into the Civic Art Collection twenty-two small bronze fantasy creatures by the Artist Team Woythaus in the outdoor gardens, including three lizard creatures, two penguin creatures, three tritogators, and fourteen glyphs; and one bronze psumbat creature installed on the exterior wall above the north entrance of the Conservatory building, permanently installed at the Sunnyside Conservatory and Gardens located at 236 Monterey Boulevard in the Sunnyside District of San Francisco.

Moved: Beltran/Johnston

## 5. Harvey Milk Bust in City Hall

Ms. Pontious presented the Memorandum of Understanding ("MOU") with Jonah Hendrickson for the sale of copies of the Harvey Milk bust maquette. She reported that the bust was a gift to the City, with funding for the project privately raised. She stated that after installation, the three artists that made up the group who designed the bust separated and Mr. Hendrickson was given the copyright for the bust. There has been a great deal of interest from various people in having a replica of the

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maquette of the bust. Mr. Hendrickson has asked for license back from the Arts Commission to sell replicas of the maquette and 25 percent of proceeds from sales will be given to maintenance of the Collection. She stated that just the head of the bust will be reproduced, not the entire artwork including the pedestal and the pictorial plaques. The replicas will be limited edition, smaller in scale than the original, and will state that it was originally commissioned for the Arts Commission. She stated that the Visual Arts Committee had previously expressed their support for this arrangement. Ms. Manton stated that while Arts Commission policy generally supports unique works of art, there is a provision in the contract that if the Commission wanted to make reproductions, the Commission would have the right to do so with a portion of the funds going towards maintenance of the Collection.

Commissioner Johnston stated that while he believes the Commission should continue to be conservative on issues of reproduction as a general rule, in the case of the Harvey Milk bust, it is a win-win situation. He commented that the Harvey Milk bust is the most beautiful bust in City Hall.

Ms. Manton announced that the Arts Commission recently produced a podcast to accompany the bust and asked Project Manager Kate Patterson to provide an update. Ms. Patterson stated that Community Arts and Education Program Associate Robyn Takayama, who has experience as a radio journalist, conducted interviews with a host of voices to create the Harvey Milk podcast. Ms. Pontious stated that the Public Art and Collections Program has been interested in audio recordings since the program began developing its accessibility guidelines. The goal of the program is to transfer as much information about the Collection onto the website, and to produce audio recordings to increase the accessibility of the Collection. Ms. Manton stated that she forwarded the podcast to the Mayor's Office of Disability to request funding to develop additional audio content, but received a response that there was no available money at this time.

**Motion:** Action to approve the Memorandum of Understanding with Jonah Hendrickson for the sale of copies of the Harvey Milk bust maquette.  
**Moved:** Beltran/Chew

#### 6. San Francisco International Airport – Terminal 2

Ms. Pontious presented an overview of the art projects at Terminal 2 of the San Francisco International Airport, a remodel of the old international terminal by Gensler. She stated that there are three major art projects, two smaller projects, and a reinstallation of many works in the Collection that are currently in storage. The first major work by Nori Sato consists of a glass facade on the exterior of the terminal that reflects the weather, the sky and microclimates in San Francisco. The work is called *Over Under* and is a painted image that transitions in color and incorporates birds' wings on the north and an airplane wing on the south. The work, which will be fabricated by Franz Meyer in Germany, comes into forms about 150 feet away, and the two sides of the facade are approximately 150 feet wide by 16 feet high. The second major work by Kendall Buster in the ticketing lobby are two suspended sculptural forms on either side of the pedestrian mezzanine, that take as its inspiration, the clouds and topography of the region. It is composed of white shade-cloth material.

The third major work will take place in the high-ceiling area of the Reconciliation Area, with a large, but de-materialized suspended sculpture by Janet Echelman. Ms. Echelman's work reflects the air and the sea and originally included boat-shaped forms extending throughout the entire site, with shadows of the forms reflected in terrazzo on the floor as well as additional elements of lighting, sound and air currents to activate the sculptural forms. Ms. Pontious stated that at the last Visual Arts Committee meeting, Commissioners recommended modifying the boat-like forms to be more organic, like sea creatures in the water. She stated that the artist worked on the shapes, but is now having a difficult time working with Gensler as the architects view the artwork as a distraction from the architecture. The architects do not like the terrazzo element – they only wanted an outline of the form on the floor – and they differ in opinion about a checkerboard design that would be a backdrop of the artwork as well as the design of the lighting for the space. These issues were taken to Airport Director John Martin with neither Ms. Pontious nor the artist present. Mr. Martin expressed the same concerns as the architects. Mr. Canel then asked for a meeting with Mr. Martin but the issue was passed to Director of San Francisco Airport Museums Blake Summers. Ms. Pontious explained that the Arts Commission is now in a more negotiable situation. She said that some suggestions to the artist are to clarify the shapes of her large suspended sculptural elements, and to explore a more neutral palette for her forms.

Commissioner Johnston stated that he does not like the sculptural shape and the artist's vision seems very different from what was originally proposed. Ms. Pontious responded that the theme of Ms. Echelman's work is still the same but the boat shapes were not as interesting as the more organic forms of her previous works. Commissioner Johnston discouraged the sound element as the airport is a place where people listen for announcements and competition for sound does not seem like a good idea. Ms. Pontious responded that the Arts Commission revisited the issue of sound as it was a particular interest to Mr. Martin. Commissioner Garcia-Nakata supported the recommendation to clarify the sculptural shapes and simplify the components of the artwork as there are many elements involved. Commissioners Beltran and Chew both advocated for a more subtle color palette as the forms are already so engaging that such vibrant color is not necessary. Commissioner Johnston stated that the artist has demonstrated a good handle on color in her past work. Ms. Pontious thanked Commissioners for their comments and stated that their recommendations were in line with those made by Mr. Summers.

#### 7. Public Art Program Policy

Ms. Pontious presented on a recommended policy regarding Public Art project finalist proposals that require funding or donated goods and services beyond Art Enrichment funding. Spurred by the Valencia Streetscape proposal process, Ms. Pontious stated that the policy makes clear that part of the criteria for selecting proposals will be if the artist's proposal adheres to the project budget. However, Ms. Pontious stated that the program does not want to close the door to bringing more resources to the project so there will be a provision that whatever additional money is donated to the project, a portion of the money needs to be dedicated to administrative costs.

Commissioner Johnston stated that while he supports the recommendation, he questions if this is not already part of the policy; he stated that he does not like to adopt policy because of the actions of one person and does not want to stop artists from asking questions. Commissioner Garcia-Nakata stated that the selection criteria should be more clearly articulated before artists submit their proposals. She stated that it may not be so much a change in policy as firming up the language in the guidelines. She encouraged Arts Commission staff to word the language in a way that encourages the artists to stay in budget. Ms. Pontious responded that the language will be incorporated in the MOU with the artist for the development of the proposal, as well as in the RFQ. Commissioner Garcia-Nakata stated that the policy issue comes into play when additional funds are raised, and a percentage of the funds are directed towards administrative costs. Commissioner Johnston suggested creating contractually binding language to address the percentage fee to administrative costs.

Commissioner Garcia-Nakata postponed the motion as the language is not policy but rather an articulation of the guidelines.

#### THIS MOTION WAS POSTPONED.

**Motion:** Motion to approve the proposed policy regarding artists' proposals for public art projects that exceed the Art Enrichment budget, whereby increased resources may not be considered during the selection phase, but may be considered once selected assuming an appropriate increase in Arts Commission administrative funds is included in the proposed supplemental funding.

#### 8. New Business

As requested by Commissioner Beltran at the previous Visual Arts Committee meeting, Ms. Manton reported on the history of Arts Commission public art projects that have incorporated media. She stated that the Arts Commission has completed four such projects and there have been problems with each of them. The first project, completed in the mid-1990s at the MUNI platform at 19th Avenue and Holloway, included a video component that manipulated images of people in motion and while still. Ms. Manton stated that the daylight made the work difficult to view, the screens were vandalized, and the video component of the project was eventually abandoned as the Arts Commission could no longer maintain it. The second project is the Diller Sculda video screen at Moscone West, which commenced design in 1997 and was installed in July 2007. In this project, a large LED screen with a camera mounted on the rear projects images of activities in the building on the outside and brings news from the outside world inside. Ms. Manton stated that there was an accident by Sheedy with a crane in which the system fell and the LED modules had to be replaced, having suffered from whiplash, which caused the edges to become distorted. The system began operating in 2007, but after two weeks, the system began to make a large squeaking sound which made the work unable to operate. The problem could not be conclusively and directly linked to the accident in spite of hiring forensic engineers to analyze and inspect the system and generate an accident report. Ms. Manton reported that next month, the entire motion system will be retrofitted with different sized wheels and bogies, which should hopefully solve the noise problem. The Arts Commission also recently found out that the screen does not turn on so there will need to be some investigation into the cause; it may be a minor problem, but needs further investigation. She stated that the artists have forfeited their final fee and that staff have not been successful in securing additional funds to repair the work from the Moscone Convention Center. The third major project is Maya Lin's recent installation at the Academy of Sciences with a video component. The ventilation system had to be replaced as it was not working properly and staff is trying to address the problem of people climbing into the cone and damaging the redwood interior. She stated that Director of Cultural Affairs Luis Canel proposed an elegant solution of installing a piece of redwood as a barrier that states "Please Do Not Enter Sculpture," which needs to be evaluated by the artist. Collections Manager Allison Cummings stated that regarding the Maya Lin project, issues with the system would have been discovered if the debugging period had occurred as scheduled. Ms. Manton stated that the fourth media project is an interactive mechanical work by Werner Klotz at the Airport, which is motion activated and opens and spins as people approach it. This project was tested in a gallery situation but the commercial motors used in the piece could not stand up to 24 hours of people approaching the work. It took awhile to figure out the problem and the work was recently retrofitted with industrial grade motors. Ms. Cummings also mentioned a fifth piece, Brian Coggins' *Language of the Birds* of 2008, which is still working without problem. Ms. Cummings explained that the Collections staff collects very detailed information about custom built electronics and information if certain components of the work have to change throughout time.

Ms. Beltran thanked staff for the report and stated that it sounds like a common denominator among the artists who are creating works with new media that do not function properly is that they are not experienced with the particular media. When considering such projects, she stated that outside engineering and consultation as well as a budget for stress-testing should be required. Commissioner Garcia-Nakata stated that even if the work passed certain testing, technology changes so rapidly and these permanent works are supposed to function over a span of 25 years. She stated that it is important for staff when considering media pieces to diligently consider the background of the artist. As an example, Commissioner Johnston mentioned Paul Kos who is creating a media work for General Hospital, and has tested the durability of the work and is particularly adept with the type of technology in his artwork.

In the interest of time, Commissioner Garcia-Nakata requested that staff report only on time-sensitive new business items. Ms. Manton presented the proposal to install Zhang Huan's sculpture *Three-Legged Buddha* in Civic Center Plaza for the Shanghai Sister City program in 2010. She stated that the Arts Commission currently has about \$150,000 in PUC funding, part of which could be used for the project, which is estimated to cost approximately \$180,000. She explained that she is working with Commissioner Chew on this project and that the Arts Commission has not yet shown the work to the Mayor as the work may be sold to a private collector and therefore unavailable. She reported that the Arts Commission has invited the artist to conduct a site visit in December, but is waiting further information from the artist's gallery. Development Director Rachelle Axel stated that the Arts Commission has applied for a NEA grant for the installation of the sculpture, and as part of the grant, has received letters of support from Director of the Asian Art Museum Jay Xu, among others. Commissioner Johnston expressed his support for the project and encouraged staff to collaborate with the Shanghai Sister Committee. He also stated that the Arts Commission should not exhaust PUC money for the project, as this would be a good project for fundraising.

Commissioner Chew requested a report regarding the status of artist Chor Boogie, who was stabbed while he was working on a mural for the StreetSmart Program on Market Street. Ms. Manton reported that the artist was recovering and the Arts Commission is planning to help him cover his hospital expenses. Commissioner Chew expressed interest in raising money to replenish the materials of the artist that were stolen during the attack.

#### 9. Old Business

There was no old business to report.

#### 10. Adjournment

The meeting was adjourned at 5:10 pm.

MC 11/1/09







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Visual\_Arts\_Committee

Year: 2009 go

### VISUAL ARTS COMMITTEE

Wednesday, December 16, 2009  
3:00 pm

25 Van Ness Avenue, Suite 70

### Agenda

#### 1. Consent Calendar

1. Motion to approve an honorarium in the amount of \$2000 (\$1000 for research and development, and \$1000 upon delivery of artwork) to the following artists for newly commissioned artwork for the SFAC Gallery's 40th Anniversary celebration: Gay Outlaw and Taro Hattori.

2. Motion to approve and accept into the Civic Art Collection *Re-Connection/Re-Cognition*, 2007, ten fiberglass sculptures by Linnéa Ghatt, located in the south courtyard of the North Residence at Laguna Honda Hospital and Rehabilitation Center.

#### 2. Public Art Program Plan for Tutubi Plaza

Susan Pontious  
Staff Report

Report on the Public Art Program plan for a new pedestrian plaza at the corner of Russ and Marina Streets, constructed by the Redevelopment Agency as part of the South of Markets Alleyways Improvement Project.

**Motion:** Approval of the following pool of arts professionals for the Tutubi Plaza artist selection panel: Leo Bersamina (artists); Michael Arteaga (artist), Johanna Paellig (artist), Rupert Garcia (artist), Owen Smith (artist), Po Shu Wang (artist), Jenifer K Wofford (artist), Michael Arteaga (artist) and Stephanie Syjuco (artist).

#### 3. Laguna Honda Hospital and Rehabilitation Center Update

Susan Pontious

A. Report on final designs by artists Beliz Brothers and Diana Pumpelly Bates.

**Motion:** Motion to approve Beliz Brother's images for the North Residence Building at Laguna Honda Hospital and Rehabilitation Center

**Motion:** Motion to approve Diana Pumpelly Bates' final design for the entry gate at Laguna Honda Hospital and Rehabilitation Center.

B. Update on the two-dimensional art program for the hospital.

#### 4. Cayuga Playground

Jennifer Louvern  
Staff Report

Presentation of selection of artist and proposal recommended by the Cayuga Playground Artist Selection Panel.

**Motion:** Motion to approve the artist and proposal (to be announced at the meeting) recommended by the Cayuga Playground Artist Selection Panel for Cayuga Playground from the following list of finalists: Jefferson Mack, Eric Powell, and Bryan Tedrick.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into a contract with the artist selected by the Cayuga Playground Artist Selection Panel from the following list of finalists (Jefferson Mack, Eric Powell, and Bryan Tedrick) for design, fabrication, transportation and installation/consultation during installation for artwork for Cayuga Playground in an amount not to exceed \$47,000.

#### 5. San Francisco General Hospital Acute Care Unit – Second Floor

Jennifer Louvern

Presentation of preliminary design illustration by Lena Wolff for a third artwork to be translated into mosaic and installed on the second floor of the San Francisco Acute Care Unit

**Motion:** Motion to approve the preliminary design illustration by Lena Wolff for a third artwork to be translated into mosaic and installed on the second floor of the San Francisco Acute Care Unit.

#### 6. Mission Playground Public Art Project

Jennifer Louvern

Report on new public art project opportunity at Mission Playground.

**Motion:** Motion to approve the public art project approach as detailed in the Mission Playground Public Art Project Outline.

**Motion:** Motion to approve the following arts professionals as potential selection panelists for the Mission Playground Public Art Project: Maurizio Hector Pineda, Gallery Coordinator, Mission Cultural Center for Latino Arts; Jafon Hakkinen, Receiver Gallery; Raquel de Anda, Associate Curator, Galería de la Raza; Justin Hoover, Curator of Visual Arts, SOMArts; Michelle Mansour, Administrative Director, Root Division.

#### 7. Potrero Branch Library

Judy Moran

Presentation of Gina Tekocei's installed artwork at the Potrero Branch Library.

**Motion:** Motion to approve the final installed artwork, *here and past here*, 2009, a hanging sculpture which includes four elements: a balsa wood circular stem, a basket-like woven pod with a rope extension, a metal woven partial pod casing, and a metal donut shape, by artist Gina Tekocei at the Potrero Branch Library.

**Motion:** Motion to accept into the Civic Art Collection the final installed artwork, *here and past here*, 2009, a hanging sculpture which includes four elements: a balsa wood circular stem, a basket-like woven pod with a rope extension, a metal woven partial pod casing, and a metal donut shape, by artist Gina Tekocei at the Potrero Branch Library.

#### 8. Central Subway

Judy Moran

Presentation of documentation of past artwork by artists recommended to prepare preliminary artwork proposals, and artist alternates, by the artist selection panels for three Central Subway stations: Chinatown, Union Square/Market Street and Moscone

**Motion:** Motion to approve the recommendation of the following six artists and two artist alternates as finalists for two art opportunities at the Central Subway Chinatown Station by the Chinatown Station Artist Selection Panel: Ming Fay, Yomei Dou, May Sun, with alternate Arlen Huang, for the landmark station opportunity, and Cui Cheng, Tamei Arai, Yunfei Li, and Faye Zhang, for the wayfinding art opportunity, and to authorize the payment of an honorarium not to exceed \$8,000 to each finalist to develop preliminary artwork proposals.

**Motion:** Motion to approve the recommendation of the following six artists and two artist alternates as finalists for two art opportunities at the Central Subway Moscone Station by the Moscone Station Artist Selection Panel: Brian Tolk, Joyce Hsu, Catherine Wagner, with alternate artist team Rosaria Mayquardi and Roberto Behar, for the landmark station opportunity, and Tom Ottermess, artist team Mikelvel Howard and Michael Bogan, and Michele Oka Doner, with alternate Janet Zweig, for the wayfinding art opportunity, and to authorize the payment of an honorarium not to exceed \$8,000 to each finalist to develop preliminary artwork proposals.

**Motion:** Motion to approve the recommendation of six artists and two artist alternates, to be announced at the Visual Arts Committee meeting, as finalists for two art opportunities at the Central Subway Union Square/Market Street Station by the Union Square/Market Street Station, and to authorize the payment of an honorarium not to exceed \$8,000 to each finalist to develop preliminary artwork proposals.

#### 9. Airport Update

Susan Pontious

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Report on the status of artist Jane Tschann's project for Terminal Two at the San Francisco International Airport.

10. **New Business**

Informational report on collaboration between the Arts Commission, SFMOMA and the Unified School District concerning the WPA-era artworks located within George Washington High School. *Alison Cummings*

11. **Old Business**

12. **Adjournment**

MD 12/16/09

**Notices**

Explanatory documents are available for public inspection and copying at the Arts Commission office, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102 during regular business hours. IRF/C: Mary Cleon (415) 252-3215.

Public comment in regard to specific items will be taken before or during consideration of the item.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting of any person(s) responsible for the ringing or use of a cell phone, pager, or other similar sound-producing electronic devices.



## Meeting Information

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Visual Arts Committee

Year: 2009 go

### Minutes

Commissioners Present: JD Behrman, Greg Chew, Lorraine Garcia-Nakata, PJ Johnston

Staff Present: Luis R. Cancel, Mary Chou, Allison Cummings, Marcus Davies, Carol Marie Daniels, Jennifer Lovvorn, Jill Manton, Judy Moran, Kate Patterson, Susan Pontious

Note: All votes are unanimous unless recorded otherwise.

The meeting commenced at 3:09 pm.

#### 1. Consent Calendar

1. Motion to approve an honorarium in the amount of \$2000 (\$1000 for research and development, and \$1000 upon delivery of artwork) to the following artists for newly commissioned artwork for the SFAC Gallery's 40th Anniversary celebration: Gay Oulav and Taro Hattori.

2. Motion to approve and accept into the Civic Art Collection Re-Conception/Re-Cognition, 2007, ten fiberglass sculptures by Linnea Glatt, located in the south courtyard of the North Residence at Laguna Honda Hospital and Rehabilitation Center.

Motion: Accept consent calendar items.

Moved: Behrman/Chew

#### 2. Public Art Program Plan for Tutuhi Plaza

Public Art Program Director Susan Pontious reported on the Public Art Program plan for Tutuhi Plaza, a pedestrian plaza to be constructed at the corner of Russ and Minna Streets. Part of the Redevelopment Agency's South of Market Alleyways Improvement Project, the budget for the 15' x 60' plaza will include \$48,000 for art enrichment, \$8,000 of which will be used for project administration while the remaining \$40,000 will be reserved for execution of the project. Ms. Pontious explained that as part of the Public Art Program's initial initiative to scale the program's project work scope to what a particular project's administrative budget could support, the program will only be involved in the art selection process for the plaza. The Redevelopment Agency will select a contractor to fabricate the artwork, possibly utilizing materials already in the construction budget.

Director of Programs Jill Manton asked whether, given the project's administrative budget, guidelines might allow for an abbreviated process in which program staff make an artist selection recommendation directly to the client agency. Ms. Pontious replied that while guidelines would allow this approach, the Redevelopment Agency would like to proceed with a paneled selection process. Ms. Pontious then asked the Committee if there were any concerns about proceeding with the process as planned. No concerns were expressed.

Motion: Approval of the following panel of arts professionals for the Tutuhi Plaza artist selection panel: Leo Bersnina (artist-S); Michael An ego (artist-S), Johanna Puettling (artist-S), Rupert Garcia (artist-S), Owen Smith (artist-S), Po Shu Wang (artist-S), Jennifer K Wofford (artist-S), and Stephanie Syjuco (artist-S).

Moved: Behrman/Johnston

#### 3. Laguna Honda Hospital and Rehabilitation Center Update

Ms. Pontious presented images of artist Beliz Brather's final design for her back-lit light boxes and front-lit laminated glass artworks to be installed in the North Residence Building at Laguna Honda Hospital and Rehabilitation Center. Commissioner Garcia-Nakata asked Ms. Pontious about the maintenance needs of the artwork's lighting elements, to which Ms. Pontious replied that the artwork utilizes standard bulbs used elsewhere in the building, and that the design of the light boxes allows for direct access to the bulbs so that they can be changed with ease.

Motion: Motion to approve Beliz Brather's images for the North Residence Building at Laguna Honda Hospital and Rehabilitation Center.

Moved: Johnston/Chew

Ms. Pontious also submitted renderings of the final design for artist Diana Pumpelly Bates' entry gate for the hospital. She explained that the gate, sited at a driveaway through the building and measuring 16' high by 10' wide, will be kept closed except for emergency access, and that the intention of the artist's design was to de-emphasize the gate's security function and obscure its mechanical mechanisms. Ms. Pontious concluded by informing the Committee that upon their approval, fabrication of the highly finished stainless steel gate would begin immediately.

Motion: Motion to approve Diana Pumpelly Bates' final design for the entry gate at Laguna Honda Hospital and Rehabilitation Center.

Moved: Behrman/Chew

Ms. Pontious then spoke about the planned purchase of additional two-dimensional artworks at the request of hospital administration. She explained that the hospital has an additional \$166,000 in its furniture, fixtures and equipment budget that the Arts Commission may use to purchase artwork for common areas and possibly patients' rooms. She explained that as a way to maximize these art enrichment funds program staff will consider traditionally editioned prints, as well as licensing limited edition inkjet prints of work by local artists. Ms. Pontious also noted that several of the artists commissioned to create large-scale work for the hospital have created support materials such as drawings and photographs that the Arts Commission owns and plans on displaying at the hospital.

Director of Cultural Affairs Luis Cancel asked if Ms. Pontious had considered displaying artwork from the Civic Art Collection, to which she replied that a series of watercolors by artist A. C. C. have already been identified as appropriate. She then assured the Committee that all work purchased for or loaned to the hospital by the Arts Commission will be installed with security hardware, and that framing, transportation, installation and labeling will be included in the art enrichment budget.

Ms. Manton concluded by stating that while priority will be given to purchasing art by local artists, artwork included in the program may not be exclusively by San Francisco artists.

#### 4. Cayuga Playground

Public Art Project Manager Jennifer Lovvorn announced that artist Eric Powell was chosen by the Cayuga Playground Artist Selection Panel to create a main entry gate for the playground, as well as a side entry gate for the playground's Alemany Boulevard entrance. Ms. Lovvorn noted that the greatest challenge facing the finalists was the park's large number of pre-existing sculptures by former park gardener Demetrio Braceros. As Mr. Braceros' artworks are greatly valued by the community and will be returned to the park after its renovation, artists were asked to submit proposals for artwork which would be compatible with the hand-hewn and playful style of the existing sculptures. Mr. Powell responded by translating Mr. Braceros' aesthetic into his gate designs, a gesture that panelists felt would preserve the spirit of Mr. Braceros' creations long after his wood sculptures had deteriorated.

Ms. Lovvorn informed the Committee that it was acknowledged early in the process that the initial Recreation and Parks project budget of \$47,000 might be insufficient in realizing both artist-designed gates, but after viewing Mr. Powell's designs, Recreation and Park Project Manager Marvin Yee informed the panel that he would provide additional funding for the Alemany gate.

Having participated in the selection process, Commissioner Chew commented on the appropriateness of Mr. Powell's design, in that the artist often works in folk idioms and has clearly conducted an in-depth study of Mr. Braceros' sculptures. He also noted that the community representative on the selection panel was very excited about the choice of Eric Powell's design.

#### THIS MOTION WAS REVISED

Motion: Motion to approve the artwork proposal by Eric Powell as recommended by the Cayuga Playground Artist Selection Panel for Cayuga Playground.

#### THIS MOTION WAS REVISED

Motion: Motion to authorize the Director of Cultural Affairs to enter into a contract with Eric Powell as selected by the Cayuga Playground Artist Selection Panel for design, fabrication, transportation and installation consultation for artwork for Cayuga Playground in an amount not to exceed \$28,000.

#### 5. San Francisco General Hospital Acute Care Unit - Second Floor

Ms. Lovvorn presented a preliminary design by artist Lena Wolff for a third artwork to be translated into mosaic and installed on the second floor of the San Francisco General Hospital Acute Care Unit. She explained that while two preliminary designs have been developed by the artist and approved by the Committee, further refinement of the project budget has revealed sufficient funds for a third artwork. She then showed images of Ms. Wolff's designs for the hospital, including the two that have been approved and an example of the translation of the artist's paintings into mosaic. Ms. Lovvorn reiterated both the artist and selection panel's satisfaction with the tactile qualities of the mosaic medium. She then showed the original painting of the preliminary proposal for the artist's third work. Mr. Cancel asked if the Arts Commission possessed all three original proposals. Ms. Lovvorn answered that the contract with the artist included the purchase of the proposals for display in the hospital.

Ms. Manton noted that the central circular element of the new design felt heavy, and that its dark tone weighed the image down and disrupted its vibrancy. Commissioner Garcia-Nakata suggested that this may be mitigated by the transfer to mosaic if the texture of the watercolor design could be translated to the tile. Ms. Lovvorn agreed to discuss this with the artist and assured the Committee that their suggestions would be reflected in the second design proposal.

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**Motion:** Motion to approve the preliminary design illustration by Lena Wolff for a third artwork to be translated into mosaic and installed on the second floor of the San Francisco General Hospital Acute Care Unit.  
**Moved:** Beltran/Chew

#### 6. Mission Playground Public Art Project

Ms. Lowery presented a new public art project opportunity, which is associated with the renovation of Mission Playground -- a 98,078 square foot park located off of 10th, Land and Valencia Streets in the heart of the Mission District. She reported that Arts Commission staff met with the Mission Playground Project Manager to explore possible opportunities for artwork. As part of the park renovations, there are plans to install ornamental fencing along the perimeter of Mission Playground and within the site to define space uses, such as entry plaza, children's play area, walkway, and soccer field. The heights of the ornamental fencing range from 3 to 8 feet with the majority of the fencing at around 4 feet high. There is an opportunity to integrate artist designed decorative fence panels into the playground's ornamental fencing. This approach would help maximize the art budget by providing artistic enhancements across a greater area of Mission Playground. The art curculation budget would fund the project artist's design of approximately 8 - 10 art fence panels for integration into the street-facing fences along Valencia Street and 10th Street. The artist's designs would then be fabricated and installed by a separate contractor paid for and managed through the Recreation and Park Department Renovation Project. The art budget would also cover the delta cost of producing the art fence panels in lieu of the specified ornamental fence panels.

Ms. Lowery reported on the proposed artist selection process which would entail a preliminary selection panel meeting to identify three finalists who would be invited to produce proposals, of which one would be selected for the project at a second panel meeting. Based on the size of the budget and the tight timeframe, Public Art Director Susan Pontious and Commissioners recommended that rather than conducting a two phase selection process, staff should conduct a single selection panel meeting to select the artist on the basis of qualifications and that artist would then be placed under contract for design.

#### THIS MOTION WAS REVISED

**Motion:** Motion to approve the public art project approach as detailed in the Mission Playground Public Art Project Outline and revised by the Committee.  
**Moved:** Beltran/Johnson

**Motion:** Motion to approve the following arts professionals as potential selection panelists for the Mission Playground Public Art Project: Maurizio Hector Pineda, Gallery Coordinator, Mission Cultural Center for Latino Arts; Jafon Hakkoen, Receiver Gallery; Raquel de Anda, Associate Curator, Galeria de la Raza; Justin Hoover, Curator of Visual Arts, SFOMA; Michelle Mansour, Administrative Director, Root Division.  
**Moved:** Johnson/Beltran

#### 7. Potrero Branch Library

Public Art Program Project Manager Judy Moran withdrew her presentation due to pending refinement of the artwork's installation.

#### THIS MOTION WAS WITHDRAWN

**Motion:** Motion to approve the final installed artwork, here and past here, 2009, a hanging sculpture which includes four elements: a balsa wood circular stem, a basket-like woven pod with a rope extension, a metal woven partial pod casing, and a metal donut shape, by artist Gina Teleoeci at the Potrero Branch Library.

#### THIS MOTION WAS WITHDRAWN

**Motion:** Motion to accept into the Civic Art Collection the final installed artwork, here and past here, 2009, a hanging sculpture which includes four elements: a balsa wood circular stem, a basket-like woven pod with a rope extension, a metal woven partial pod casing, and a metal donut shape, by artist Gina Teleoeci at the Potrero Branch Library.

#### 8. Central Subway

Ms. Moran presented images of past work by artists and alternate artists recommended by the Central Subway Artists Selection Panels to prepare preliminary artwork proposals for the Central Subway Chinatown, Moscone and Union Square/Market Street Stations. Ms. Moran prefaced her presentation by informing the Committee that the artists selected were ethnically and geographically diverse, and that both national and local artists were represented. She also listed the following panelists as having taken part in the selection process:

**Chinatown Station**  
 Ashy Chen, Curator, Chinese Culture Center  
 Greg Chew, Commissioner  
 John Fung, San Francisco Municipal Transportation Agency Central Subway Program Manager  
 Andy Hu, Communication Manager, Chinese Historical Society of America  
 Mark Johnson, Gallery Director, San Francisco State University  
 Cathie Lam, Senior Community Organizer, Chinatown Community Development Center  
 Luis Zurinaga, Consultant, San Francisco County Transportation Authority

**Moscone Station**  
 Natasha Boes, Independent Curator, Acting Director of the Craft and Folk Art Museum  
 René de Goozman, Visual Art Curator, Oakland Museum of California  
 John Fung, San Francisco Municipal Transportation Agency Central Subway Program Manager  
 Dara Solomon, Associate Curator, the Contemporary Jewish Museum  
 Luis Zurinaga, Consultant, San Francisco County Transportation Authority

**Union Square/Market Street Station**  
 Caroline Diamond, Executive Director, Market Street Association  
 Margie O'Driscoll, Executive Director, American Institute of Architects  
 John Fung, San Francisco Municipal Transportation Agency Central Subway Program Manager  
 P.A. Johnson, Commissioner President  
 Ellen Oh, Executive Director, Kearny Street Workshop  
 Lawrence Riader, Executive Director, Berkeley Art Museum  
 Luis Zurinaga, Consultant, San Francisco County Transportation Authority

Ms. Mantua acknowledged Ms. Moran's outreach to local, monolingual artists who were encouraged to apply. Commissioner Chew also commended the Chinese Cultural Center for their role in encouraging the community to become involved in the process.

**Motion:** Motion to approve the recommendation of the following seven artists and two artist alternates as finalists for two art opportunities at the Central Subway Chinatown Station by the Chinatown Station Artist Selection Panel: Bing-Fay, Yomei Hsu, and May Sun, with alternate Arlen Huang, for the landmark station opportunity, and Carl Cheng, Tzong-Ang Yan, and Faye Zhang, with alternate Chuseen Chang, for the way finding art opportunity, and to authorize the payment of an honorarium not to exceed \$8,000 to each finalist to develop preliminary artwork proposals.  
**Moved:** Beltran/Chew

**Motion:** Motion to approve the recommendation of the following six artists and two artist alternates as finalists for two art opportunities at the Central Subway Moscone Station by the Moscone Station Artist Selection Panel: Brian Tolle, Joyce Hsu, and Catherine Wagner, with alternate artist team Rosario Marquardt and Roberto Belar, for the landmark station opportunity, and Tom Olf-mess, artist team Mildred Howard and Michael Bogun, and Michele Oka Doner, with alternate Janet Zweig, for the way finding art opportunity, and to authorize the payment of an honorarium not to exceed \$8,000 to each finalist to develop preliminary artwork proposals.  
**Moved:** Beltran/Chew

**Motion:** Motion to approve the recommendation of the following six artists and two artist alternates, as finalists for two art opportunities at the Central Subway Union Square/Market Street Station by the Union Square/Market Street Station Artist Selection Panel: Brian Goggin, Ilya and Emilia Kabakov, and Ervin Redl, with alternate Lawrence Argent, for the landmark station opportunity, and artist teams Michael Davis and Susan Spartzzenberg, Jai Campbell and Warner Klotz, and Keith Godard, with alternate Christian Mueller, for the way finding art opportunity, and to authorize the payment of an honorarium not to exceed \$8,000 to each finalist to develop preliminary artwork proposals.  
**Moved:** Beltran/Chew

#### 9. Airport Update

Ms. Pontious began her report on the status of artist Janet Echelman's project for Terminal Two at the San Francisco International Airport by introducing Blake Summers, Director of the San Francisco Airport Museums, and Judy Mosqueda, San Francisco International Airport Project Manager. She then informed the Committee that the purpose of her presentation was to review new studies for lighting and fan elements, as well as revised renditions of the artwork's sculptural shapes. She also explained that Ms. Echelman's work is characterized by a dynamic interplay of color, light and movement, and reminded the Committee that because the usual position of the Public Art Program is to support the artist in their expression within a particular site, it would be unfortunate to commission an artwork that did not represent the artist's best work.

Addressing the Committee via video conference call, Ms. Echelman presented new renderings of the artwork's shape. Ms. Pontious pointed out that in the newly proposed design the sculptural elements would be aligned with planned skylights and would include a circle of red netting where the sculptures met the skylights. She also noted that she was waiting for the architect's design intent for the terminal's rear wall, and that at a previous meeting both the artist and Committee had expressed a preference for either a solid blue or white wall finish. Ms. Echelman added that the sculptures will be made of multiple layers of netting in order to achieve a translucent effect that will evoke the fog and mist typical to the local weather. The color palette will be in the range of blue-violet, with brighter, more vivid coloring revealed when looking up towards the skylight. Her intended concept, she explained, was to create a feeling of the sky within the interior of the terminal.

Ms. Echelman then showed the Committee a series of light and fan tests as demonstrated on a 34-scale netting mockup. Addressing the lighting, Ms. Echelman said that the lighting system would be computer controlled to simulate day and evening light levels and would be programmed in place once the artwork was installed. Ms. Pontious noted that investigations are underway as to whether the proposed fans would disturb the airflow of the low velocity air conditioning required to cool the terminal during times of peak traffic. Ms. Mosqueda added that it may be possible to tie the fans to the HVAC system so that they are activated when the system is off. The down side to this, she noted, would be that the fans are activated when traffic through the terminal was at its lowest. Ms. Echelman said that conceptually she liked the idea of the fans being triggered by changes in temperature within the terminal, and that she viewed it as an agreeable compromise if it allowed for inclusion of the fans in her design.

Ms. Pontious asked the Committee for any additional feedback before Mr. Summers reported on the artist's progress to John Martin, Director of the San Francisco International Airport. Commissioner Garcia-Rakatos felt that the materials and the scale of the artwork were appropriate, and was in favor of the coloring, in particular the ring of red at the skylights. Commissioner Beltran agreed that the colors were well selected, to which Ms. Echelman replied that she was very cognizant of maintenance requirements and that the range of proposed colors is in keeping with her conceptual intent while responding well to maintenance needs, where a

lighter palette would reveal accumulated dirt and grime.

Ms. Pontious informed the Committee that the design of the terrazzo floors was unresolved. Both Commissioner Garcia-Nakata and Ms. Echelman expressed their desire for a patterned terrazzo responding to the shapes of the hanging sculptural elements. Ms. Mosqueda replied that the architects and some Airport staff were concerned that the patterns might further complicate necessary way finding patterns on the floor. She also stated that the Airport Commission was not expecting a sound element, to which Commissioner Chew reminded the Committee that Commission President PJ Johnston suggested at a previous meeting that sound would likely be problematic and would be unnecessary with the addition of lighting and fan components. Mr. Summers asked Ms. Echelman if the fans could be expected to make noise. Ms. Echelman said that the fans would be housed above the acoustic tile ceiling and would funnel air through nozzles positioned 38 feet above passenger's heads, so she felt that noise from the fans would not be an issue.

Ms. Pontious concluded by thanking the Committee for their input and informing them that their feedback would be reflected in further iterations of the project's design.

#### 10. New Business

Senior Registrar Allison Cummings announced a new collaboration with the San Francisco Museum of Modern Art (SFMOMA) and the faculty and students of George Washington High School. In conjunction with SFMOMA's 75th anniversary in January and Washington High School's 75th anniversary in 2011, Arts Commission Civic Art Collection staff and SFMOMA conservation staff will work together towards conservation assessments of, and possible fundraising for, the New Denbora frescos and athletic frieze located within the high school. As part of the SFMOMA's anniversary celebration on January 18th the museum will present a roundtable discussion about murals in San Francisco in which a representative of the Arts Commission has been asked to participate. Students from George Washington have also been asked to give a presentation on the school's artwork. Ms. Cummings finished by noting that this project is viewed by both SFMOMA and the Arts Commission as a potential pilot in an ongoing collaborative effort to care for the Civic Art Collection.

Ms. Manton informed the Committee that the Public Art Program had been contacted by Elizabeth Murray, Managing Director of the San Francisco War Memorial and Performing Arts Center, requesting that program staff manage the commissioning of a memorial monument to be placed in the War Memorial Court located on Fulton Street between the War Memorial building and the Opera House. Ms. Manton said that this was an exciting opportunity for the Arts Commission and told the Committee that further details would follow in the coming months.

#### 11. Old Business

There was no old business to report.

#### 12. Adjournment

The meeting was adjourned at 5:15 pm.

MD 12/16/09













